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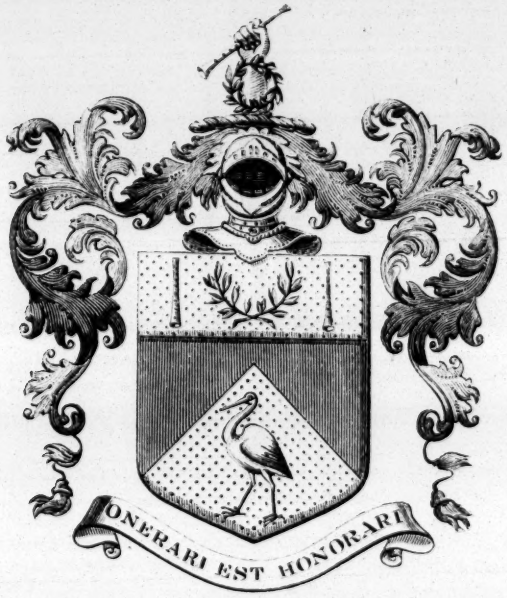

Sir John Stainer.

HYMNS ANCIENT & MODERN.

A. 1231. †.

A Select Collection of Psalm and Hymn Tunes,

Adapted to a great Variety of Measures

To which is Prefixed

An Introduction to the Art of Singing

By the late

HENRY BOYD Teacher of PSALMODY

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A BRIEF
INTRODUCTION
TO THE
ART OF SINGING.

The GAMUT, *or* SCALE. *(Example I.)*

THE Scale consists of eleven parallel lines with their intermediate spaces. On these are placed the seven first letters of the alphabet in regular succession upwards, *viz.* G A B C D E F, which serve as names to distinguish the lines and spaces, and are thrice repeated.

The reason why no more than seven letters are made use of is, because, whatever may be the extent of the Scale, there are but seven degrees of sound in nature; for the eighth note is exactly of the same sound with the first. So that if three persons were to sound the notes of the Scale together, one of them taking the lower seven, another the middle seven, and a third the upper seven, each of them beginning on the same letter, for instance G, their voices would perfectly coalesce into one sound upon all the notes, and could not be distinguished, except in point of gravity and acuteness. Hence it is that a woman singing the same part along with a man, perfectly agrees with him in sound, though eight notes above him on the Scale. It follows therefore,

1. That all letters on the Scale of the same name are exactly eight notes distant from each other, either above or below; for instance, the second G is an eight to the first, and the third G an eight to the second, and so of the rest; and this distance is called an *Octave*. N. B. The two extremes are always included in musical reckonings, so that two octaves contain only fifteen notes.

2. That all letters of the same name, being octaves to each other have the same sound.

What tone soe'er you please to name,
An eighth to that is just the same.

The SCALE *divided into* STAVES. *(Example* II.)

As there are twenty-two notes in the Scale, and as a single voice can seldom reach above the half of these, therefore it is divided into smaller scales of five lines each, which are called *Staves.* The five lowest lines of the general scale are allotted to the gravest or lowest voices, and called the *Bass Stave;* and the five highest lines are assigned to the voices of women and boys, and called the *Treble Stave.* Between the Bass and Treble Staves, there still remains a single line marked by the letter C, which is made another stave by adding two lines from the Bass, and other two from the Treble, (sometimes more or less are taken from the one or the other,) and the stave, thus formed, is termed the *Tenor*, *Contra* or *Medius.*

The manner in which these staves, or parts, are formed from the general scale, and the connection of one part with another, may be easily understood, by inspecting *Exam.* I. and II. It must, however, be particularly noticed,

1. That upper G in the Bass is the same note as lower G in the Tenor, and upper G in the Tenor is also the same as lower G in the Treble.

2. That the letters on one stave are octaves to their corresponding letters on the next stave either above or below. Thus the letters on the Tenor are every one of them eight notes above their corresponding letters of the same name on the Bass, and also the same distance below their corresponding letters on the Treble.

The CLEFS. *(Example* II.)

At the beginning of the different Staves, on the second line of the Bass, are placed particular characters called *Clefs.* From the line or letter appropriated to each, that on the Treble is called the G clef, that on the Tenor the C clef, and that on the Bass the F clef.

Their use is to distinguish one part from another. They also serve to shew the places of the musical letters on each stave, the same clef being always placed on the same letter; for though the C clef is sometimes placed higher or lower on the stave, yet it always gives the name C to the line on which it is placed, and all the other letters are regulated accordingly.

The clefs, as exhibited on the staves (*Exam.* II.) stand in the relation of fifths to each other, *i. e.* The C clef is a fifth above the F clef, and a fifth below the G clef.

N. B. The C clef is now pretty generally laid aside, and the Tenor (and sometimes the Contra) is set upon the G clef, and sung an eighth below the natural Treble. For this alteration, see *Exam.* III.

Tones *and* Semitones. *(Example* III.)

The seven degrees of sound in the octave are found to be unequal. There are five greater called *Tones*, and two smaller called *Semitones* or half tones. The natural places of the semitones are between B C and E F, *i. e.* C and F are semitones ascending, and B and E are semitones descending. (See their places marked with an asterism, *Exam.* I. II. III.)

The particular air of a tune, whether chearful or plaintive, depends entirely upon the position of the semitones in relation to the key-note; and therefore the learner must take special notice of their situation, and study to sound them properly. This must afterwards be explained; but we shall first make him acquainted with

Notes, *and their Relative Duration, or Proportion of Time,* (*Example* IV.)

As the letters cannot describe the different lengths of sounds, notes have been invented for that purpose, which are six in number, *viz.* the Semibreve, the Minim, the Crotchet, the Quaver, the Semiquaver, and the Demisemiquaver. (See their forms, *Exam.* IV.)

The Semibreve, which is the longest note, is the standard to all the rest, which are so many proportionate parts of it.

It is thought that it should be sounded equal in time to four vibrations of the pendulum of a house clock; but whatever length it is sounded, it must always be equal to 2 minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demisemiquavers. In other words, a minim is in duration half of a semibreve—a crotchet half of a minim, or one-fourth of a semibreve—a quaver half of a crotchet, or one-eight of a semibreve—a semiquaver half of a quaver, or one-sixteenth of a semibreve— a demisemiquaver half of a semiquaver, or one thirty-second part of a semibreve.

Rests. *(Example* V.)

Every one of the above notes have their corresponding Rests, or marks of silence, which are called by the names of the notes to which they respectively belong; and wherever they occur, the singer must rest or be silent as long as he would be in singing the notes which they represent. These, with the Rests of several Bars, are exhibited in *Exam.* V.

Other Musical Characters. *(Example* VI.)

1. *Ledger Lines*, are short and additional lines drawn through such notes as either ascend or descend more than one degree above or below the stave.*

2. A *Bar* serves to divide the time of a tune into equal quantities.

* *The notes having ledger lines in the Treble above are said to be in Alt, and such as have ledger lines in the Bass below are termed double.*

3. A *Double Bar* is used to mark the end of a line, or of the strain.

4. A *Dot* is a point placed after a note which makes it half as long again as it otherwise would be; so that a doted minim is equal to three crotchets, and so of the rest.

5. A *Hold* placed over a note, shews that it is to be held longer than its usual time. It is also often used at the end of of a line instead of a double bar.

6. A *Slur* or *Tye* is an arched line drawn over or under some notes, and signifies that these notes are to be sung to one syllable.

7. A *Slur* over or under three notes with the figure of 3, directs to sing these three notes in the same time as two of the like sort.

8. A *Sharp*, when placed before a single note, raises that note a semitone higher than its natural sound. But when placed at the beginning of a tune, it raises all the notes a semitone higher on the line or space where it is placed, throughout the whole tune, except some intimation be given to the contrary.

9. A *Flat* is directly the reverse of a sharp, and sinks the note before which it is placed, half a tone lower than its natural sound: and, when placed at the beginning of a tune, it has the same effect upon all the notes on the line or space where it is fixed.

N. B. Sharps and Flats at the beginning of a tune, not only affect all the notes on the lines and spaces where they are marked, as above described, but also extend their influence equally to all their octaves.

10. A *Natural* takes off the effect of a sharp or flat from the note before which it is placed, and intimates that such note must be sung according to its natural and primitive sound, as if neither flat nor sharp were at the beginning of the tune. When therefore it removes a sharp, it has the effect of a flat; and when it removes a flat, it has the same use as a sharp.

11. A *Repeat* is marked variously. Dots before a double bar require a repitition of the preceding strain. Dots after a double bar, shew that the following strain is to be repeated; sometimes a dotted single bar answers the same end. An S with two dots on each side of it, denotes, that from the place where it stands to the end of the strain or tune must be repeated. Two short oblique stroke with dots are often used for the same purpose; but when placed between the staves, they more frequently signify a repitition of the foregoing words.

12. A *Direct* is placed at the end of the line or space upon the place of the note which begins the next stave, and serves as a director to it, that the music may not be interrupted before the performer can catch it with his eye.

13. A *Brace* connects all the different parts of music which are to be sung at the same time. It is placed at the beginning of the different staves.

14. A *Close* serves to shew that the tune is compleated.

The learner ought to make all the forementioned characters familiar to his eye, which he may easily do by inspecting *Exam.* VI. where he will find them opposite their names, and numbered as above.

SCALE *of* SEMITONES, *(Example* VII.)

THE series from any particular note to its octave, contains, as we have already observed (p. 3d,) five tones, and two semitones. Now, if we divide each of the five tones into two semitones, we shall represent the octave upon a new scale, containing twelve semitones. This may be exhibited by inserting an asterism to represent the artificial semitones, thus;

G	*	A	*	B	*	C	*	D	*	E	F	*	G
1	2	3	4	5	6	7	8	9	10	11	12		

By this it is easy to understand the whole mystery of flats and sharps; for every asterism may be considered either as the sharp of the letter before it, or the flat of the one that follows it: for instance, the asterism between G and A is either G sharp or A flat, and so of the rest. These twelve degrees of sound in an octave are reckoned from some particular note, and named according to their respective distances from it.

Let the learner carefully inspect *Exam.* VII. which exhibits the octave on the F clef divided into semitones, with their number and names. Here the places of the letters according to their degrees of sound are shewn upon crooked lines, the more strikingly to illustrate the influence of flats and sharps; and the same thing is also exhibited upon straight lines, to shew their appearance on the stave.

CONCORDS *and* DISCORDS. *(Example* VIII.)

HARMONY consists in the proportion of the distance of four sounds performed at the same instant of time, and mingling in a most pleasing manner to the ear. The notes or intervals * which produce harmony when sounded together, are called *Concords.* These, reckoning from the key, or any other given note, are the 3d, 5th, 6th, and 8th. The 8th and 5th are perfect concords; the 3d and 6th are imperfect. These proportions of the first octave or series are called *simple Concords.* If the notes of a second series be added to the first octave, the proportion of any two concording notes compounded with the octave, retain the same name and nature with the simple concords. Thus a 10th, compounded of an 8th and 3d, is called a 3d, a 12th compounded of an 8th and 6th, is called a 5th; a 15, compounded of two 8ths, is called an octave, or double octave. These are termed *compound Concords.*

* *The distance between any two notes, whether immediate or remote, is called an Interval. An interval is named according to the distance at which any two notes stand from each other; for instance, A B is a 2d, A C a 3, A D a 4th, A E a 5th, A F a 6th, A G a 7th, A A an 8th or octave. The two extreme are always included in reckoning the distances of notes.*

The other proportions, viz. a 2d, 4th, and 7th, and the octaves, when sounded together, are harsh and disagreeable to the ear, and for that reason called *Discords*. Yet they may be used with great advantage in some pieces of music, if mixed judiciously: See *Exam.* VIII. where the Concords and Discords are counted from the Bass to the Tenor.

The KEYS.

THE term Key is ambiguously used in music. Sometimes it signfies merely the *letter* or *note* which governs the air of the tune, in which sense we may reckon seven sharp and seven flat keys, because any of the seven letters may be a key either to the sharp or flat series. At other times it signifies the *relation* which the intervals contained in the octave bear to the key-note, and in this sense we have only two keys, or rather series, the sharp and the flat.

The essential difference of the sharp and flat series consists not in the *materials*, but in the *form*, that is, the position of the semitones. In the sharp series they must always be the *fourth* and *eighth* to the key-note, and in the flat, the *third* and *sixth*.

The *Key-Note* is a certain fundamental sound or tone to which all the other sounds in the tone have a reference, and to which they are either *naturally* or must *artificially* be accommodated, otherwise all would be discord and confusion.

This governing standard note may easily be found, for it is generally the concluding note of the principal part, and always that of the Bass.

The two NATURAL KEYS. (*Example* IX.)

We have already observed, that the natural places of the two semitones in the octave are between B C and E F, or upon C and F ascending, and upon E and B descending. This may be farther illustrated by the following Example, where these letters are placed nearer each other than the rest, and the semitones ascending marked ˣ thus,

Two Octaves } G A Bˣ C D Eˣ F G A Bˣ C D Eˣ F G

Now, as in the sharp or chearful key, the semitones must always be the *fourth* and *eighth* from the key-note; so the only letter in the above example to which they naturally stand thus related is C, which therefore must begin the sharp series, thus,

Key-note.								
Sharp series	C	D	E	Fˣ	G	A	B	Cˣ
Number	1	2	3	4	5	6	7	8

Hence it is evident, that C is the only natural key-note of the sharp or chearful series. *See Exam.* IX.

Again, as in the flat or plaintive key, the semitones must always be the *third* and *sixth* from the key-note; so if we

consult the first example above, we shall find that the only letter from which they can be thus reckoned is A, as thus,

Key-note.								
Flat series	A	B	C	D	E	F	G	A
Number	1	2	3	4	5	6	7	8

Therefore A is the only natural key-note of the flat series (See *Exam.* IX.)

The keys on A and C are called natural, because the semitones stand naturally in the scale in a proper relation to these two letters, without being altered by sharps or flats.

To know whether a tone is in the sharp or flat key, it is sufficient to observe the first third from the key-note. If that contains two full tones (which is called a major or sharp third,) the tune is in the sharp key; but if it contains only a tone and a semitone (which is called a minor or flat third,) then the tune is in the flat key.

Transposition *of* Keys. *(Example* X.)

The transposition of the key is the removal of a tune higher or lower on the scale than its natural place, by assuming another letter for a key-note, and adapting the semitones to the assumed key-note by means of flats and sharps. Here the learner must recollect the use of the sharps and flats as already described, p. 4th, for by them a tone may be changed into a semitone, or a semitone into a tone, as occasion may require.

There is a convenient pitch at which every piece of music should begin in order to suit the compass of the voice or instrument, and also to keep the tune within the regular limits of the stave. This may happen to be neither C nor A. Hence it has been found necessary to adopt other key-notes besides the two natural ones. But then if we fix upon any other letters for key-notes than C for the sharp key and A for the flat, it is evident the semitones will be out of order in relation to such letters. For instance, if D be made the key-note to a sharp tune, the natural semitones will stand thus,

Key.							
D	E	F	G	A	B	C	D
1	2	3	4	5	6	7	8

Here the semitones, which must always be the fourth and eighth from the key-note in the sharp series, are the third and seventh, which would only produce a succession of jarring sounds. Therefore, to remedy this, a sharp must be put upon F, and another on C, whereby each of them is raised half a tone higher, and the semitones thrown upon G and D, which are the fourth and eighth from D the assumed key-note, as in the following example:

Key			sharp				sharp	
Sharp series	D	E	F	G	A	B	C	D
	1	2	3	4	5	6	7	8

Again, suppose G should be fixed upon for a key-note

to a tune in the flat key, the natural semitones will then stand thus,

Key			½		½	
G	A	B	C	D	E	G
1	2	3	4	5	7	8

Here the semitones, which ought to be the third and sixth from the key-note in the flat series, are the fourth and seventh. Therefore a flat must be put upon B, and another on E, whereby they are sunk half a tone lower, and so become semitones, occupying the third and sixth place from G the assumed key-note, thus,

	Key		flat			flat		
Flat series	G	A	B	C	C	E	F	G
	1	2	3	4	5	9	7	8

In this manner all the seven letters may be made key-notes, both in the sharp and flat series, as may be seen in the following Table, where a * is put for a sharp before the sharped notes, and a *b* is put for a flat after the flatted notes:

The SHARP SERIES.

Key-notes.			½				½		
C	D	E	F	G	A	B	C	Natural scale.
G	A	B	C	D	E	*F	G	F sharp.
D	E	*F	G	A	B	*C	D	F & C sharp.
A	B	*C	D	E	*F	*G	A	F, C & G sharp.
E	*F	*G	A	B	C	D	E	F, C, D, & G sharp.
F	G	A	B*b*	C	D	E	F	B flat.
B*b*	C	D	E*b*	F	G	A	B*b*	B & E flat.
E*b*	F	G	A*b*	B*b*	C	D	E*b*	B, E & A flat.

The FLAT SERIES.

A	B	C	D	E	F	G	A	Natural scale.
D	E	F	G	A	B*b*	C	D	B flat.
C	A	B*b*	C	D	E*b*	F	G	B & E flat.
C	D	E*b*	F	G	A*b*	B*b*	C	B & E flat.
E	*F	G	A	B	C	D	E	F sharp.
B	*C	D	E	*F	G	A	B	F & C sharp.

From the above it appears, that whatever letter is chosen for a key-note, the semitones can be accommodated to it by flats or sharps.

We may also observe, that a tune is not in the sharp or flat key because sharps or flats are placed at the beginning of it, but from the situation of the semitones in relation to the key-note; for a flat-key tune may begin with sharps, and a sharp-key one with flats.

To have a clearer view of this part of the subject, the learner must inspect *Exam.* X. No. 1, 2, 3, 4, and attend to the following explanation:

No. 1. Exhibits *the transposition of the sharp key by sharps.* Now it must be carefully observed, 1. That when transposition is made by sharps, each remove of the key-note must be either a fifth above or a fourth below where it was before. Here the natural sharp key-note is C, which therefore requires neither flat nor sharp. Now the first remove from C must be to G, for that is a fifth above and fourth below it; but in order to this a sharp must be placed on F to remove the semi-

tone from the seventh to the eighth as the sharp key requires —The second remove, according to the rule, must be a fifth above or a fourth below G, which is to D, and this requires that a sharp should be placed on C for the reason above-mentioned.—The third remove must be to A, and consequently a sharp must be placed upon G. In this manner the key-note may be shifted by sharps to all the letters of the octave; but after it is brought to F, which takes six sharps, no more sharps can be added, because the whole octave is now divided into semitones, and the fifth above and fourth below F is C the natural key-note, which requires neither flats nor sharps. 2. Observe, That the sharp at every remove is placed on the note immediately below the key-note or its octave, to remove the semitone from the seventh to the eighth, for the sharp key must always have a major or sharp seventh.

No. 2. Shews *the transposition of the flat key by sharps.* Here also the key-note is shifted every time, a fifth above or a fourth below its former place: but as the semitones in this key are the third and sixth, so the sharp, at every remove must be placed on the note immediately above the key-note, or its octave, to remove the semitone from the second to the third; for this key must always have a minor or flat third.

No. 3. Represents *the transposition of the sharp key by flats.* Here it must be noticed, 1. That transposition by flats reverses the former rule, and shifts the key-note a fourth above or a fifth below its former place. The natural key-note in this example is C, therefore, according to the rule, the first remove must be to F, it being a fourth above and a fifth below it; but as the first semitone above F is C, which is a fifth, and as the sharp key requires it to be on the fourth, therefore a flat is placed on B to make that the semitone.—The second remove must be to B; and as B has been already flatted, so the first semitone above it is F, which is a fifth, and for the reason just mentioned, must be brought to the fourth by placing a flat upon E.—The third remove, according to the rule, is to E; but as B and E are already flatted, so the first semitone above E is B, which is a fifth, and must be brought to the fourth by placing a flat upon A. Thus the sharp key may be transposed to all the letters by flats. 2. Observe, that in this operation, the flat, at every remove, is placed on the note immediately below the preceding key-note, or its octave. to bring the semitone from the fifth to the fourth.

No. 4. Exhibits *the transposition of the flat key by flats.* Here too, as in No. 3. the key-note is shifted at every remove a fourth above or a fifth below its former place; but as the places of the semitones in this key are different, so the flat at every remove must be placed on the first note above the last key-note or its octave to remove the semitone from the seventh to the sixth, as the flat key requires.

Though enough has been said to explain the whole mystery of transposition; yet it may be proper to show how the same operation is performed by means of

The SINGING SYLLABLES. *(Example* I.)

Besides the seven letters, it has been customary in learning to make use of certain syllables, and to appropriate them to all

the notes contained in the octave. The end proposed is, that the same name invariably applied to the same interval, may naturally suggest its true relation and proper sound. Their number is only four, viz. Sol, La, Mi, Fa. How these syllables answer to the musical letters in the natural Scale, and in what order they stand among themselves, may be seen *Exam.* I. or in the following octave:

G	A	B	C	D	E	F	G
Sol,	La,	Mi,	Fa,	Sol,	La,	Fa,	Sol.

Mi returns every eight note from itself, and its natural place is B; but the other three syllables are repeated, in order to complete the octave, so that each of them answers to two musical letters. In the sharp series the syllables stand thus,

C	D	E	F♯	G	A	B	C♯
Fa,	Sol,	La,	Fa,	Sol,	La,	Mi,	Fa,
1	2	3	4	5	6	7	8

And in the flat series they stand thus,

A	B	C♭	D	E	F♭	G	A
La,	Mi,	Fa,	Sol,	La,	Fa,	Sol,	La,
1	2	3	4	5	6	7	8

1. Here we see that Fa answers to the key-note of the sharp series, and La to the key-note of the flat series,

Whene'er the bass concludes its part with Fa,
The key is sharp;—flat key when 'tis La.

2. The semitones ascending are represented by Fa, and descending by Mi and La:

If the octave you mind, two half-notes you'll find,
Both rising to Fa,—from Mi and from La.

But it must be carefully noticed, that though in transposition the key-note and semitones change their musical letters, being shifted from one to another, as has been explained; yet they never change their respective singing syllables; for these syllables shift along with them in all their movements, and so invariably give the same names to the key-note and semitones as in the natural keys. Hence it follows,

That whatever letter is fixed upon for a key-note, it is always Fa in the sharp series, and La in the flat. And as Fa is the fourth and eighth from itself, and the third and sixth from La, so it marks the places of the semitones ascending in both keys, and must always be sung flat.

Mi, which occurs only once in the octave, is called the *master-note*, because it determines the situation of the rest in the following order: Repeat,

Above your Mi, twice fa, sol, la;
Below your Mi, twice la, sol, fa:
Then Mi returns in either way.

The first thing to be done, therefore, is to find the place of Mi. It has been already observed, that its natural place is B; and it may be farther noticed, that to whatever place it is removed, the semitones follow it, and stand always in the same relation to it that they do to B in the natural key; so that

Mi is always a *semitone below the key-note* in the sharp series, and *a tone above the key-note* in the flat series. Or it may be found thus, If one flat is marked at the clef, Mi is the note below it; if more than one, Mi is the note below the last: If one sharp is marked, that is Mi; if more than one, the last is Mi. But the learner may get the following directions by heart.

If neither flat nor sharp be placed at the beginning of a tune, Mi is in B.

If B be flat, Mi is in E.
If B and E be flat, Mi is in A.
If B, E and A be flat, Mi is in D.
If B, E, A and D be flat, Mi is in G.
If B, E, A, D and G be flat, Mi is in C.

Again, If F be sharp, Mi is in E.
If F and C be sharp, Mi is in C.
If F, C and G be sharp, Mi is in G.
If F, C, G and D be sharp, Mi is in D.
If F, C, G, D and A be sharp, Mi is in A.

See *Exam.* XI.

Mi, like the key-note, is removed by flats a fourth above or a fifth below; and by sharps a fifth above or a fourth below. And as by the use of sharps and flats the regular series of tones and semitones is preserved, on whatever letter of the stave the key-note is placed; so by transposing Mi, and the other syllables always accompanying it in regular order, such of them as express the semitones will fall on those places of the tune where the semitones lie, and consequently will direct at once to their places, and suggest their proper sound, even as words which we always use to a certain tune will naturally suggest the tune itself.

It has, however, been much questioned by good judges whether the utility of solfaing fully repays the labour required in learning it; for after we have attained the ready use of the syllables in the different keys, we may fail of giving them the right sound. Some of the syllables are ambiguously applied, and answer to different intervals; and when accidental sharps or flats occur, or the music changes from one key to another, the whole principle is deranged, and the syllables must be accommodated to the new key that is introduced. Therefore it has been thought adviseable not to lay much stress upon the singing syllables, but rather to direct our attention to the intervals themselves, and to regard only their places and proper sounds.

Time *and its Different Moods.* (*Example* XII. XIII.)

Time is one of the first and most essential properties of music, and therefore ought to be an object of particular attention.

Musical time is of two sorts, *common* and *triple*. When the bar divides into even parts, as two, or four, or eight, the tune is said to be in *common* time. But when it divides into odd numbers, as three, or three multiplied, the tune is then in *triple* time.

Both common and triple time admit of various degrees of swiftness, which are marked at the beginning of the tunes by characters called *moods*. See *Exam.* XII. No. 1, 2, 3, 4. and *Exam.* XIII. No. 1, 2, 3.

The principal moods of common time are three. The first is called *Adagio*, marked with a large C, and denotes the slowest movement. The second is termed *Largo*, marked with a C having a perpendicular stroke through it, and intimates a quicker motion. The third mood is called the *Allegro*, marked with an inverted C and a stroke through it, and denotes the swiftest common time. Sometimes in this mood there are but two crotchets in a bar, marked ^{2} or 2, which is called the *Retorted Mood.*

The principal moods of triple time are also three, and called by the same names as those of common time, but differently marked. The *Adagio* mood contains in each bar one dotted Semibreve, or its equivalent in other notes, and is therefore marked ^{3} *i. e.* three halves of a Semibreve, which is the standard note. This is the slowest movement in triple time. The *Largo* mood is quicker than the former, each bar including one dotted minim, or its equivalent, and is marked ^{3} *i. e.* three-fourths of a semibreve. The *Allegro* mood is still quicker than either of the former, containing only one ^{3} *i. e.* three-eighths of a Semibreve. See *Exam.* XIII. No. 1, 2, 3.

The moods which bear the same name are about one third quicker in triple time than common time.

Both in common and triple time, the *Largo* mood, should be sung half as quick again as the *Adagio* mood, and the *Allegro* double the quickness of the *Adagio* mood. But the same mood does not uniformly represent the same degree of quickness in different tunes. Instead of being an absolute standard and universally applied, it is rather used to shew the *relative* quickness or slowness of an air compared with a preceding or following one. As for the degree of swiftness adapted to any particular tune, experience and a good ear will be the best guide.

Beating of Time, is an artificial method of marking the movement of a musical air. Common time is usually measured by two regular motions of the hand or foot to each bar; the first half of the bar with the hand down, and the latter half with the hand up. In triple time, the bar is divided into three equal parts; the first two are generally measured with the hand down, and the last by the hand up. See *Exam.* XII, and XIII. where figures are placed over the notes directing how to count time, and the letters *d* and *u* are placed below to show when the hand should be down or up in beating it.

Note, The first and last bars of a tune, or part of a tune are not always complete. But it is a general rule, that the first and last bar taken together make a full bar, so that no disadvantage arises from this circumstance to the regulation of time.

Musical Graces. (*Example* XIV.)

The musical graces greatly heighten the beauty of a tune when well performed. The following are the most commonly used:

1. The *Appoggiatura* is a small note which is to be

just touched with the voice in passing from one note to another, that the transition may be performed with more grace. Its time must be taken from the note with which it is connected.

2. The *shake* or *trill* is generally marked by *tr.* over a note, and directs to sing that note with the voice quivering betwixt it and the note next above it, so long as the time permits.

3. A *Turned Shake.* Sometimes the note below that marked *tr.* is inserted before the conclusion of the trill, which is then called a Turned Shake.

4. *Staccato* is marked by short perpendicular strokes over or under notes, and imports that such notes must be sung with peculiar emphasis and distinctness.

For the above characters see *Exam.* XIV.

There are several other graces used in music, some of which will be noticed in explaining the Italian terms.

Measure and Accent.

Almost the whole meaning, beauty and energy of a series of sounds, depend on the manner in which they are measured and accented. Were all notes equal in length, and unmarked by any superior degree of force or spirit, they could scarce produce any other effect than drowsiness; whereas, where they are properly diversified by measure and accent, they become at once affecting and impassioned.

In common time, if the tune be composed of minims, the accent is upon the first of the bar; if of crotchets, the accent is upon the first and third of the bar. But in triple time, where notes go by three and three, the first of the three is the accented note. Or in verse thus,

In common time, remember well by heart,
The first and third is the accented part;
But if your music triple time should be,
The accent is the first of every three.

Directions to the Learner.

1. Fix on your memory the places of the musical letters, so that you may be able readily to name every line or space on the different clefs at sight. See *Exam.* II. III.

2. Make the musical notes and characters familiar to your eye, and acquaint yourself with their names and relative duration. *Exam.* IV. V. VI.

3. Then proceed to the Lessons of the octave *Exam.* XV. and learn to sound the notes by tones and semitones, ascending from the lowest to the highest, and descending in the same manner. This should be practised till you can perform it with such a degree of exactness, as that the difference of the tones and semitones can be distinctly marked by the ear. Here the use of the singing syllables will be of some advantage; but it is absolutely necessary that the sounds should in the first instance, be exemplified to the ear by a teacher, or some instrument.

4. Having learnt to sound the octave exactly, proceed to the Lessons of Intervals *Exam.* XVI. Here you must first rise and fall to these intervals by sounding the intermediate notes, which serve as so many steps to them; then, omitting

these, sound the intervals by themselves, skipping from one to another. This lesson is as necessary to singing, as learning to spell is to reading.

5. When your can sound the intervals with tolerable exactness you may try some plain tunes in the natural keys; and here you must observe time as well as tune. (See p. 11, 12. and *Exam.* XII. XIII.)

6. Having made yourself master of a few tunes in the natural keys, you may proceed to such as have one sharp or flat, and from these to such as have more. But this requires the knowledge of transposition, p. 7, 8, 9, and till you are thoroughly acquainted with that, you must have recourse to the Tables, p. 8 and 11, or *Exam.* X. XI.

Graceful Singing.

1. Pitch the tune a medium height. In order to this, first view all the parts, and prove their compass from the key-note in the Bass, both above and below (if there be any below,) then fix upon that pitch which will permit the lowest notes of the Bass, and the highest notes of the upper parts to be sung with distinctness and ease.

2. Beware of singing too loud. A strained or violent exertion of the voice, is not singing, but bawling.

3. Guard against every awkward motion of the head or body, or disagreeable distortion of the face, which must greatly offend the eye, and lessen the pleasure of the music however melodious.

5. The air of the Tune must be adapted to the subject matter of the Psalm or Hymn. To sing a chearful subject to a plaintive strain, or a mournful subject to a lively one, would be altogether unnatural and absurd.

5. Many words in singing must be varied a little from the common pronunciation; such as end in *i*, or *y*, should be sounded as if written with *ee*, particularly in quick passing notes.

Explanation *of* Italian Terms *frequently used in* Music.

Adagio, The slowest movement.
Affettuoso, tenderly, affectionately.
Allegro, a quick lively movement.
Andante, every note distinctly.
Chorus, full harmony of all the parts.
Cres, or *Crescendo*, increasing in sound.
Dim, or *Diminuendo*, diminishing in sound.
Da Capo, begin again, and conclude with the first strain.
Dolce, sweet.
Duetto, two parts only.
For, or *Forte*, full, loud or strong.
Fortissimo, very loud or strong.
Fugue, when the parts follow each other.
Grave, a slow movement.
Gratioso, graceful.
Largo rather slow.
Larghetto, quicker than Largo.
Maestosa, grand majestic.
Mezza Piano, not quite so soft as Piano.

Pia or *Piano*, soft and sweet, opposed to Forte.
Pian or *Pianissimo*, very soft.
Presto, quick.
Prestis or *Prestissimo*, very quick.
Recitativo, a stile of music which resembles speaking.
Solo, one part only.
Spirito, with spirit, or vigour.
Stoccata, short; every note cut short.
Symphony, instrumental music preceding or following the vocal
Tacet, silent.
Trio, three parts.
Tutti, all together, see *Chorus*.
Verse, one singer to a part.
Vivace, with life and spirit.
Volti, turn over.
Volti, suhito turn over quickly.

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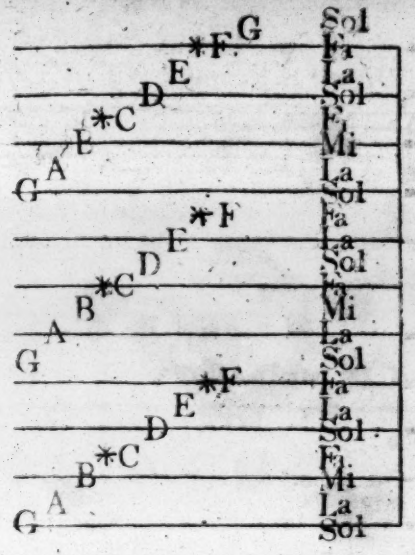
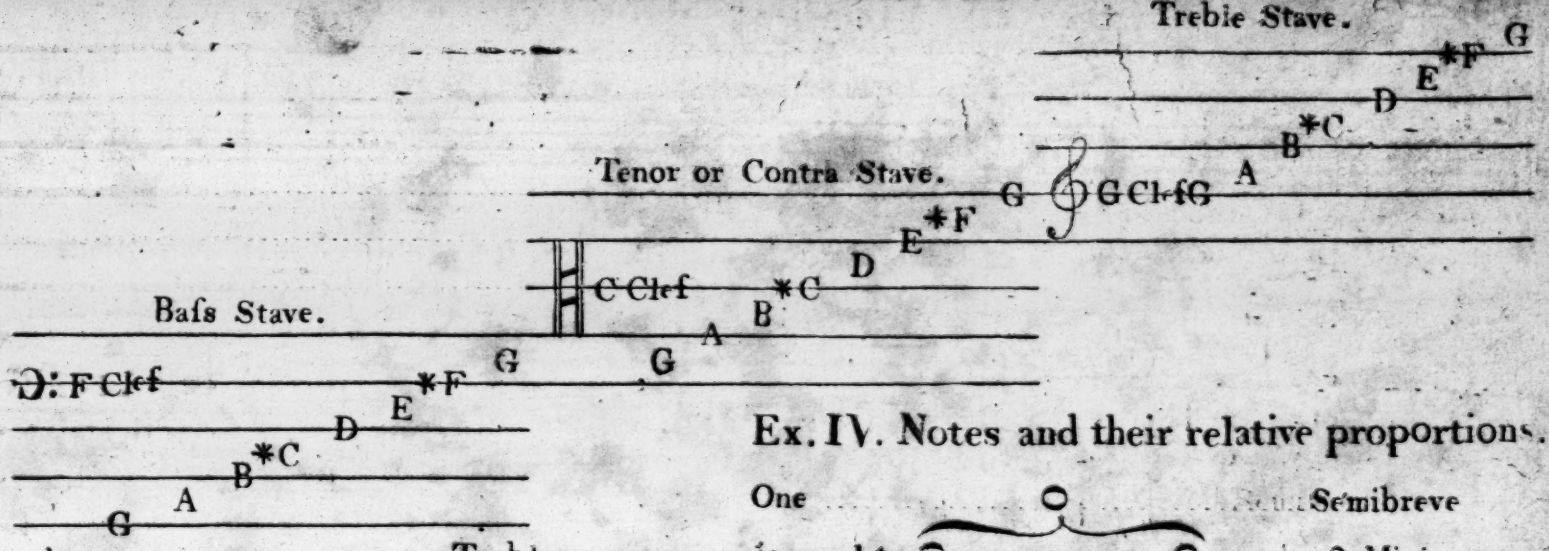
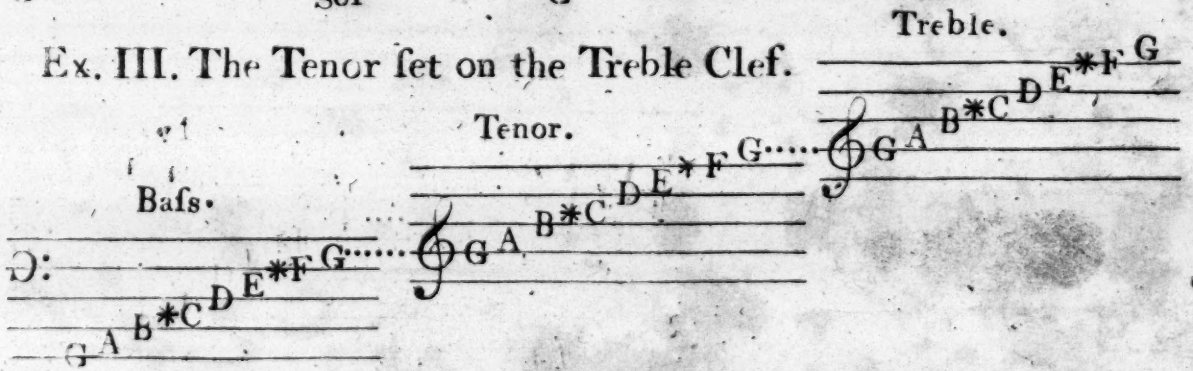
Ex. I. The Gamut or Scale.



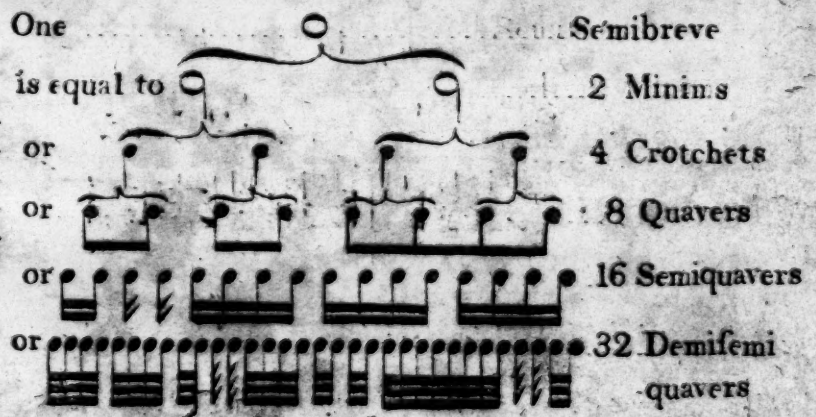
Ex II. The Scale divided into Parts.



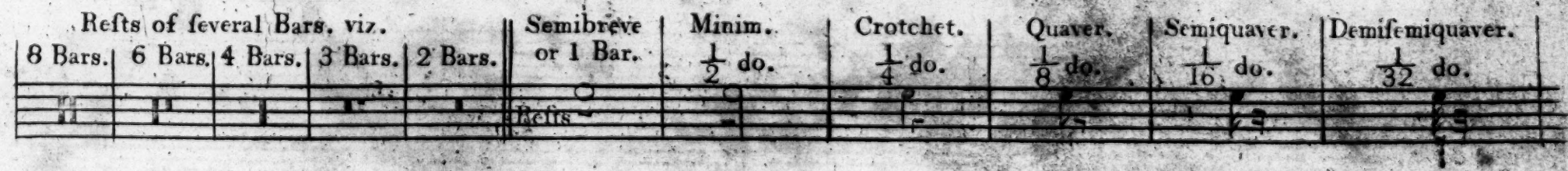
Ex. III. The Tenor ſet on the Treble Clef.



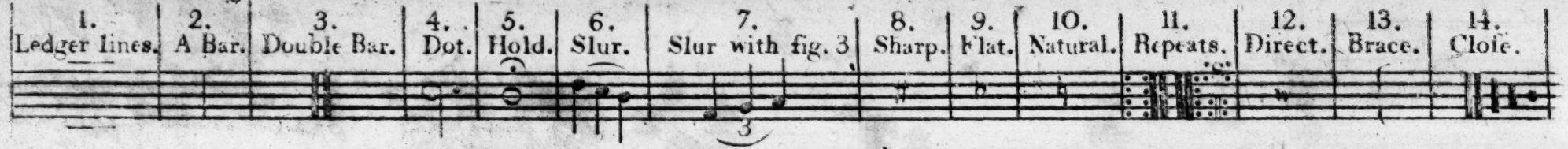
Ex. IV. Notes and their relative proportions.



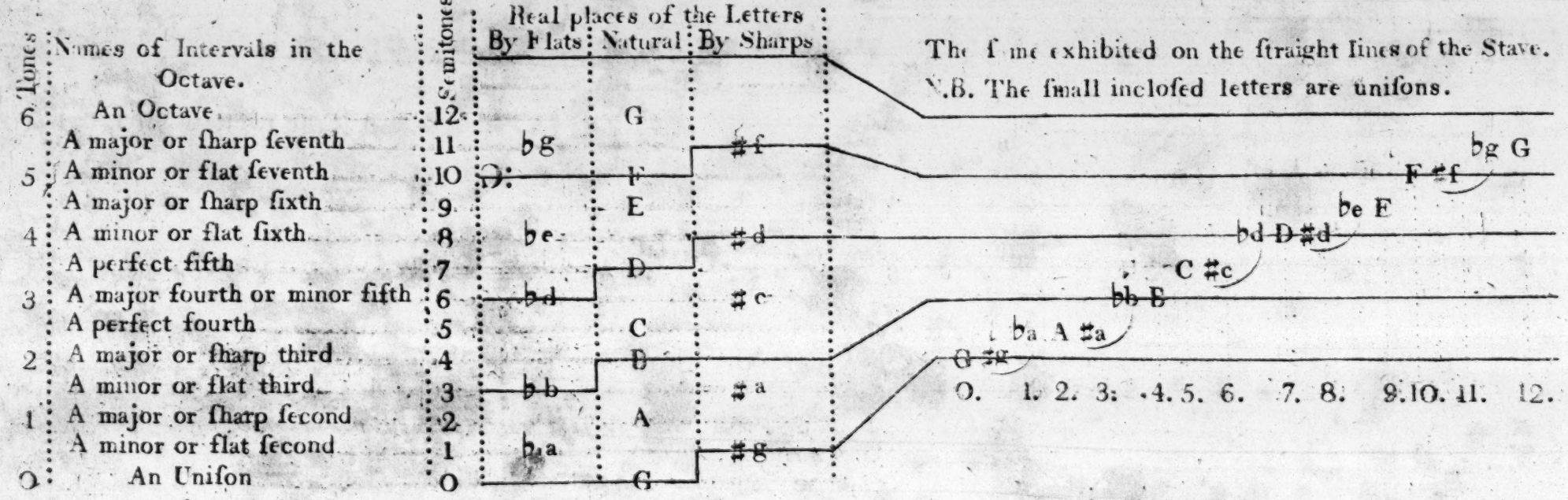
Ex. V. Reſts of Bars and Notes, with their proportions.



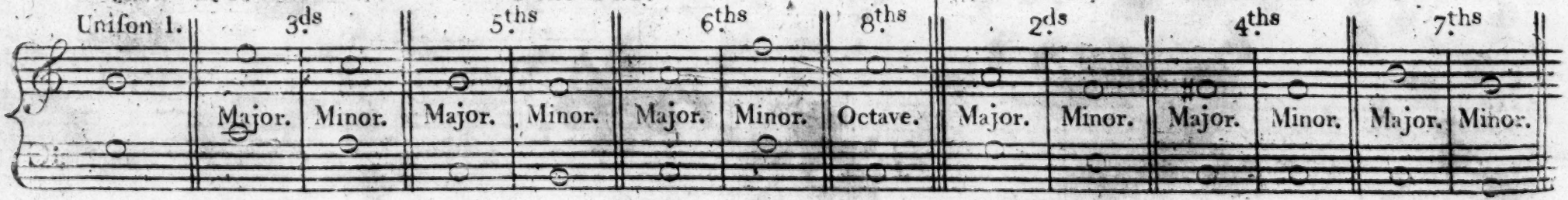
Ex. VI. Other Muſical Characters.



Ex. VII. The Octave on the F Clef divided into Semitones.

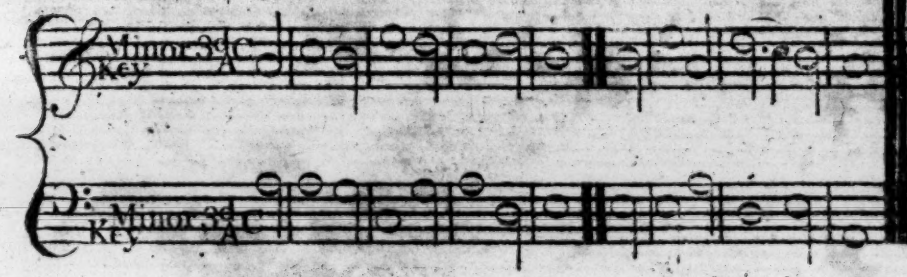


Ex. VIII. Concords. Diſcords.

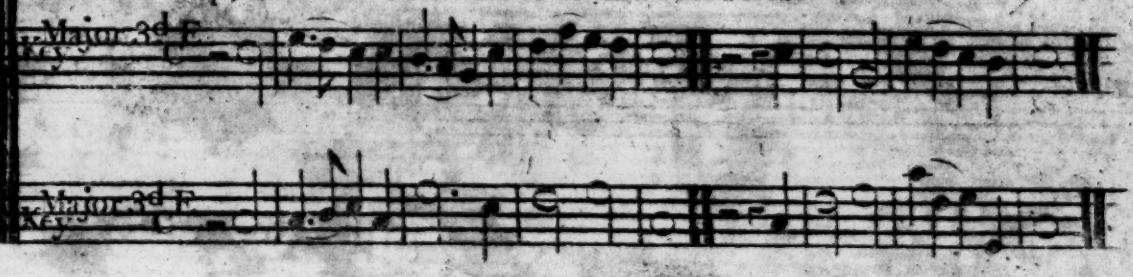


Ex. IX. The two Natural Keys exemplified.

1. The Flat, from the first and last line of St Neot's.



2. The Sharp, from the first and last line of Uriel.

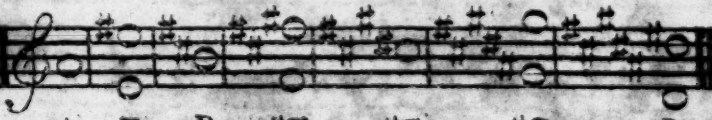


Ex. X. Transposition of Sharp and Flat Keys.

N° 1. Sharp Keys by Sharps.

C G D A E B ♯F

N° 2. Flat Keys by Sharps.



A E B ♯F ♯C ♯G D

N° 3. Sharp Keys by Flats.

C F ♭B ♭E ♭A ♭D ♭G

N° 4 Flat Keys by Flats.

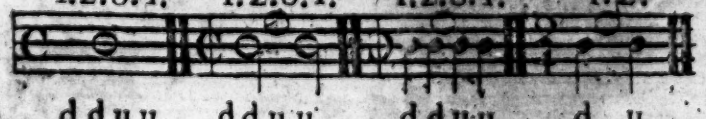
A D G C F ♭B ♭E

Ex. XI. Transposition of Mi by Sharps and Flats.

B F C G D A B E A D G C

Ex. XII. Common Time Moods.

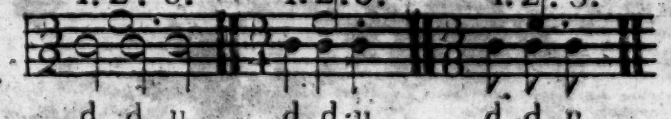
1. Adagio. 1.2.3.4. 2. Largo. 1.2.3.4. 3. Allegro. 1.2.3.4. Retorted mood. 1.2.



d d u u d d u u d d u u d u

Ex. XIII. Triple Time Moods.

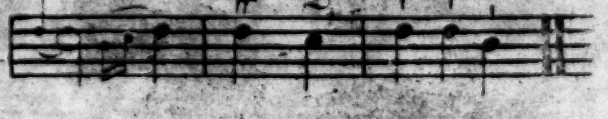
1. Adagio. 1. 2. 3. 2. Largo. 1. 2. 3. 3. Allegro. 1. 2. 3.



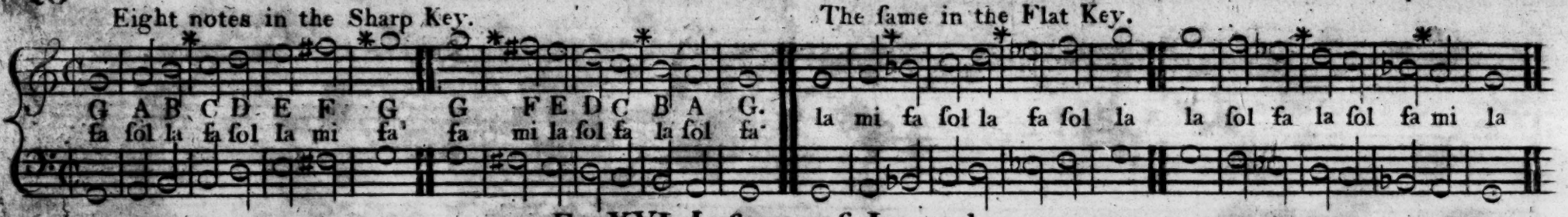
d d u d d u d d u

Ex. XIV. Musical Graces.

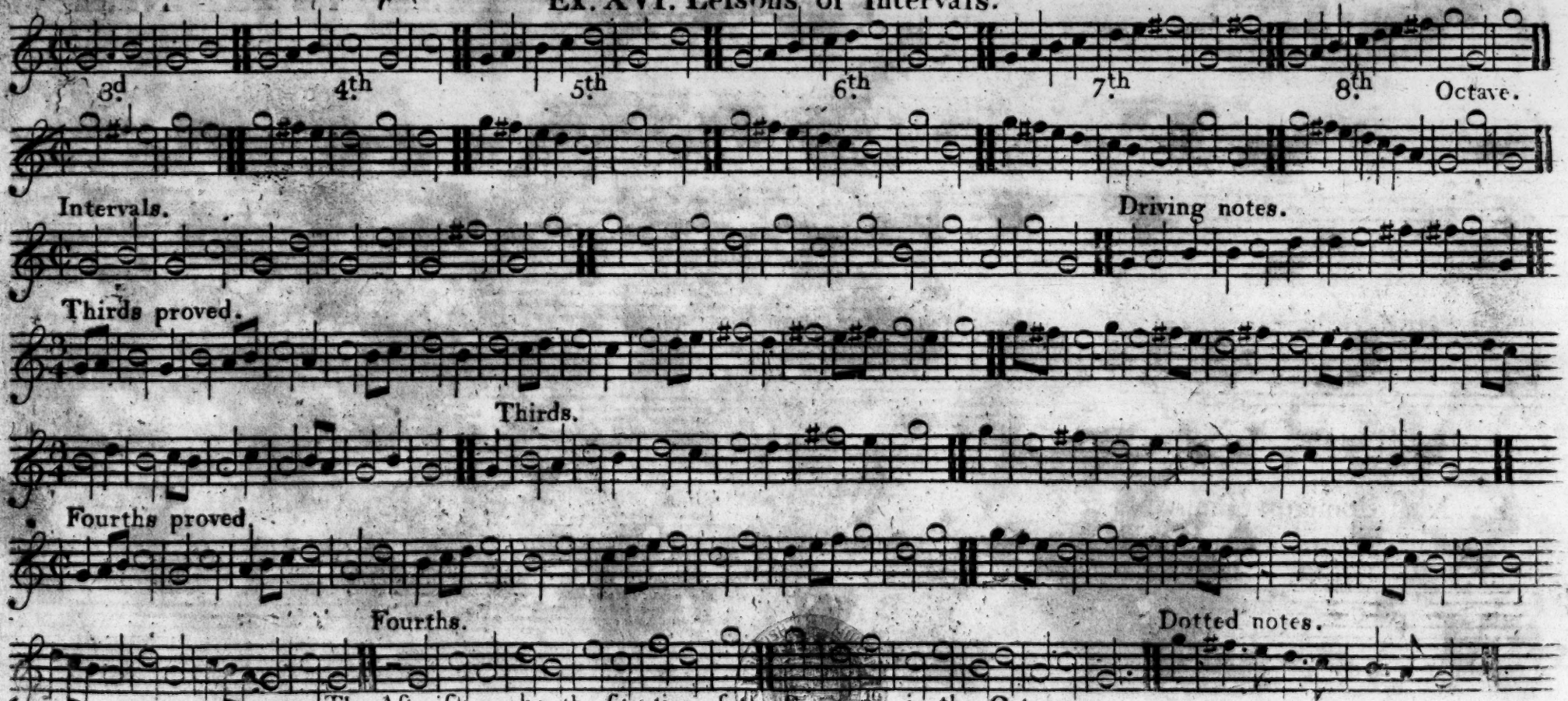
Appoggiatura. Shake. Staccato.



Ex. XV. Leſsons of the Octave.



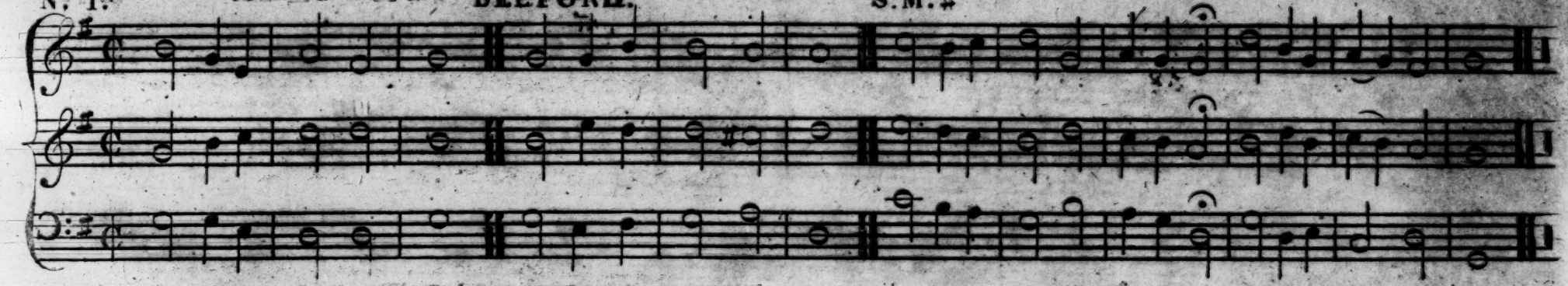
Ex. XVI. Leſsons of Intervals.



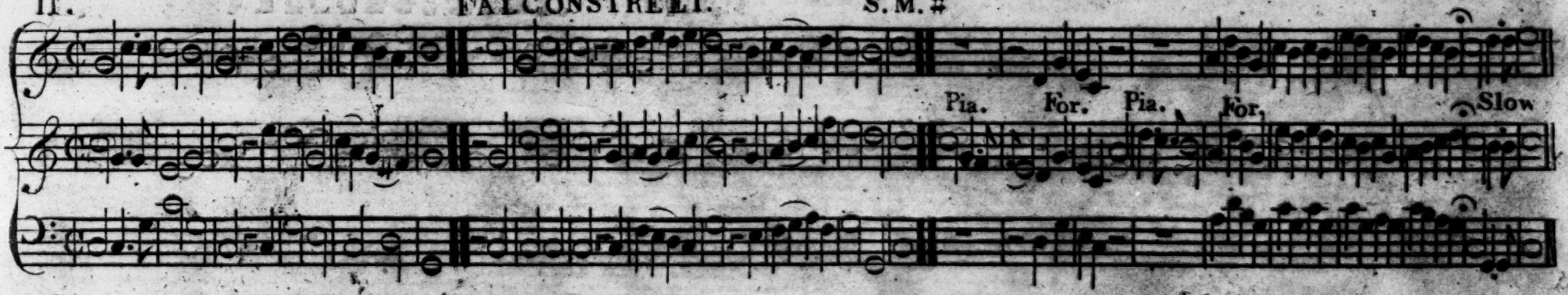
The Aſterisk marks the ſituation of the Semi-notes in the Octave.

SHORT METRES in the Sharp Key.

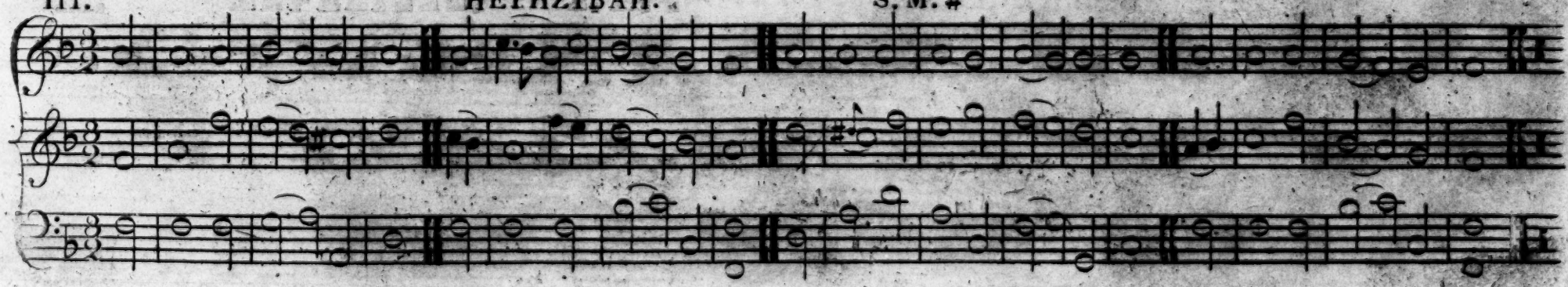
No. I. **BELFORD.** S.M.♯



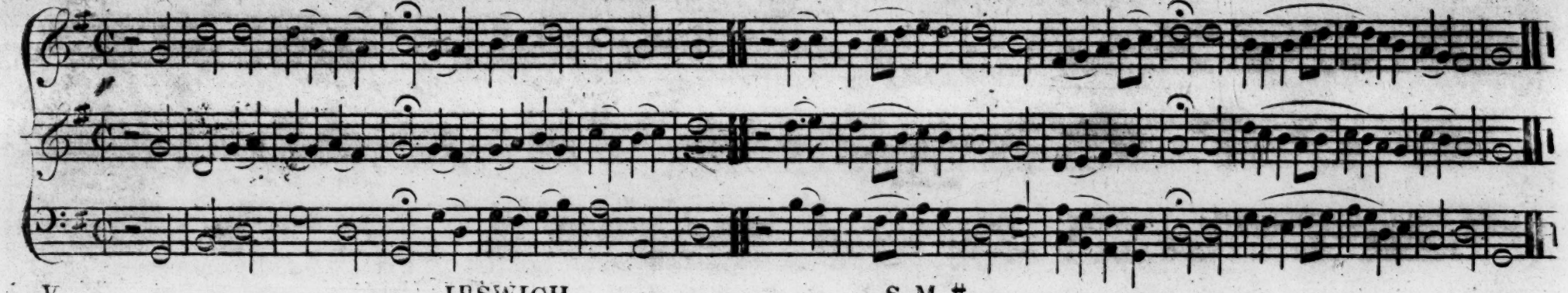
II. **FALCONSTREET.** S.M.♯



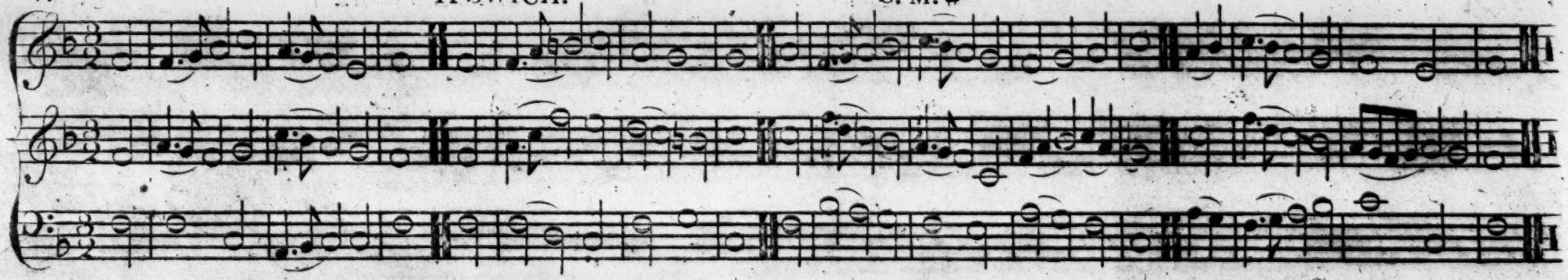
III. **HEPHZIBAH.** S.M.♯



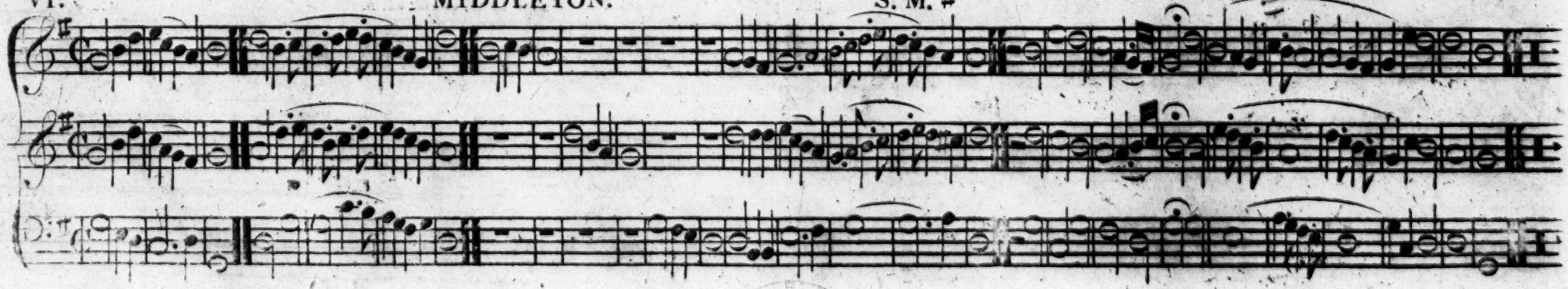
IV. HORNCASTLE. S. M. ♯



V. IPSWICH. S. M. ♯



VI. MIDDLETON. S. M. ♯



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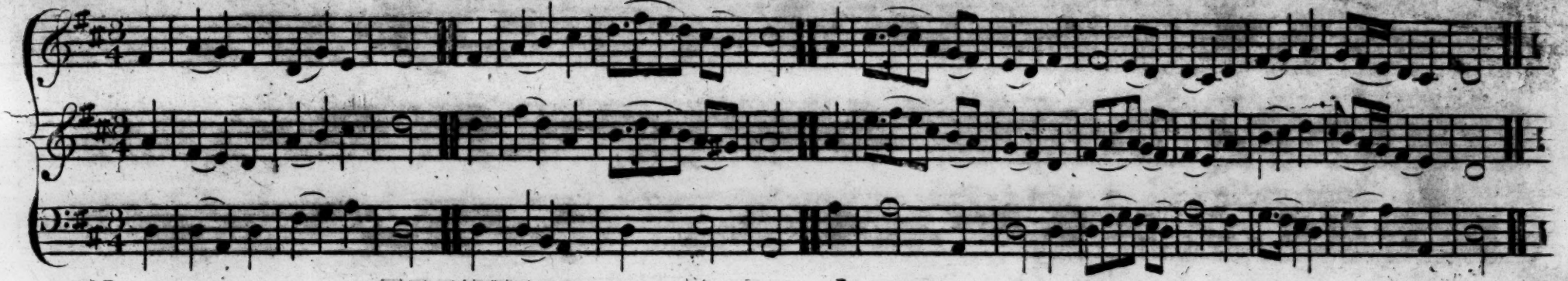
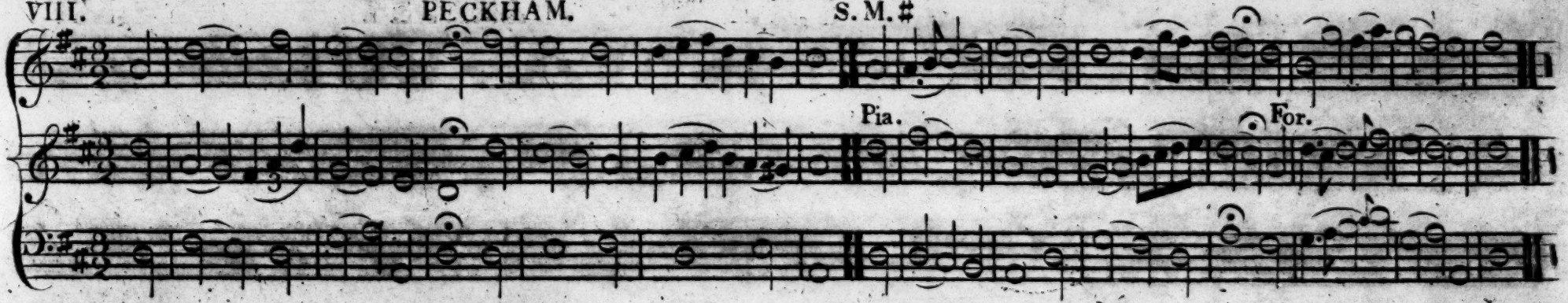
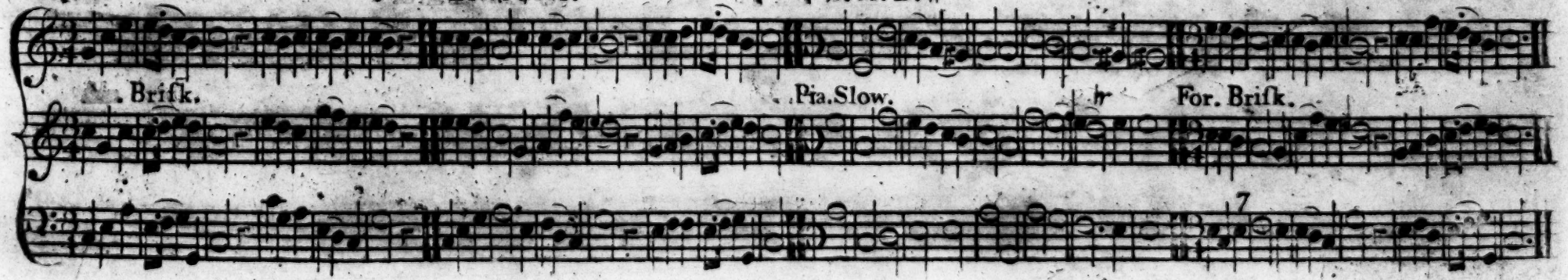
VII. OLIVET. S.M. ♯



VIII. PECKHAM. S.M.♯

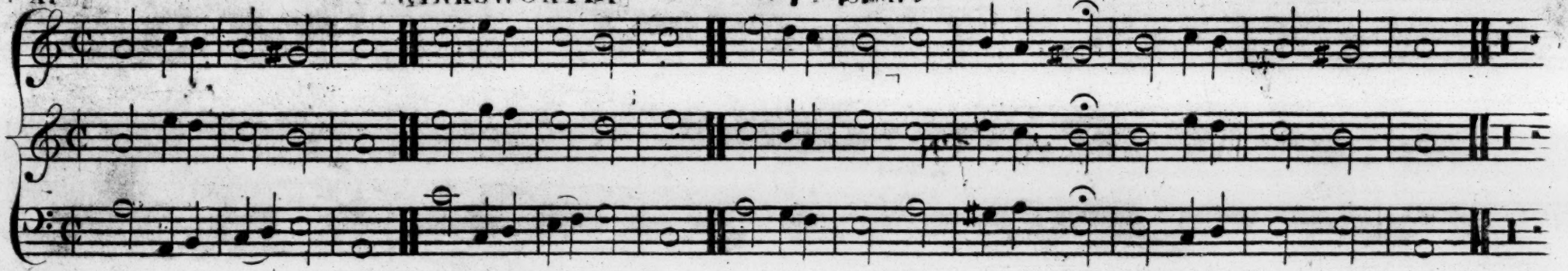


IX. VERMONT. S.M.D.♯

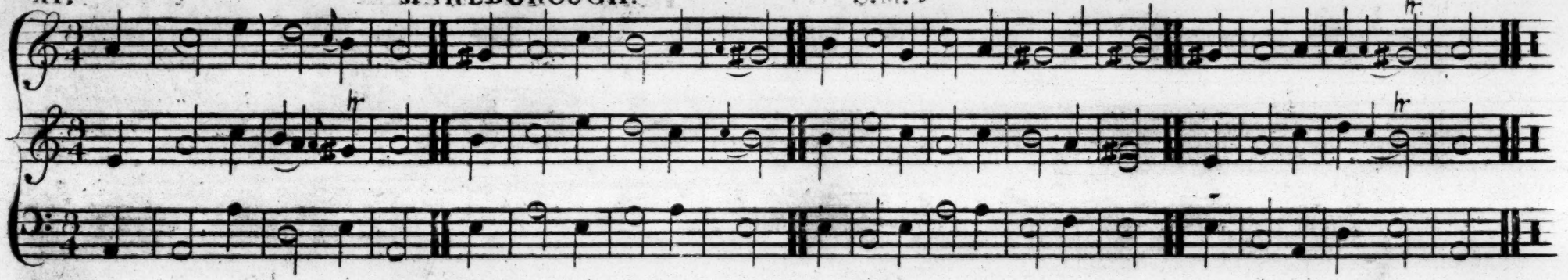


Short Metres in the Flat Key.

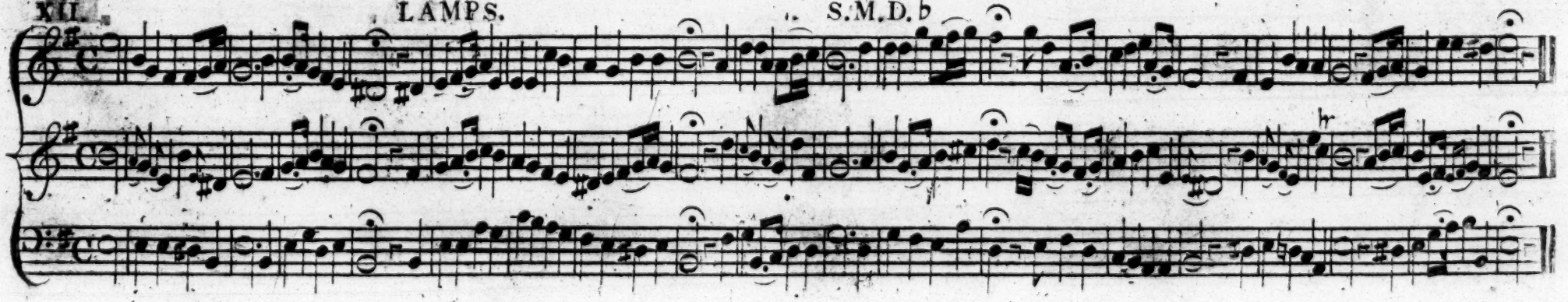
X. WIRKSWORTH. S.M. b



XI. MARLBOROUGH. S.M. b

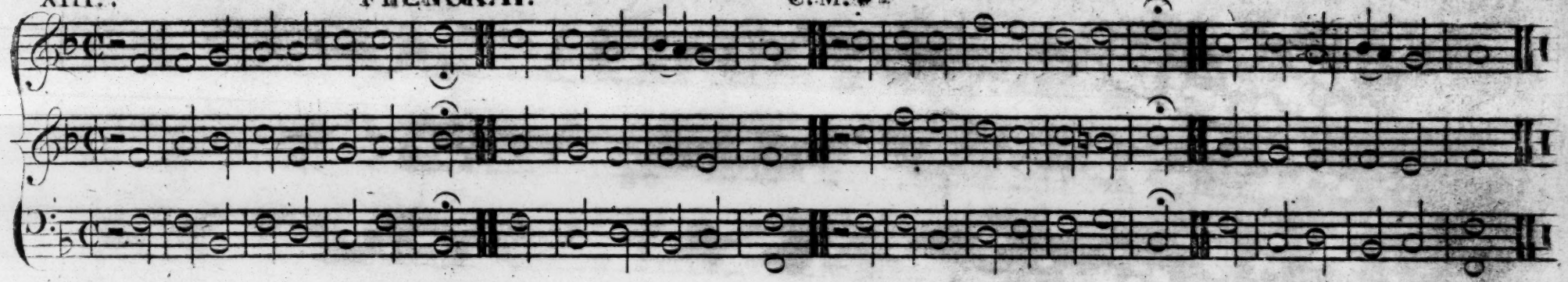


XII. LAMPS. S.M.D. b

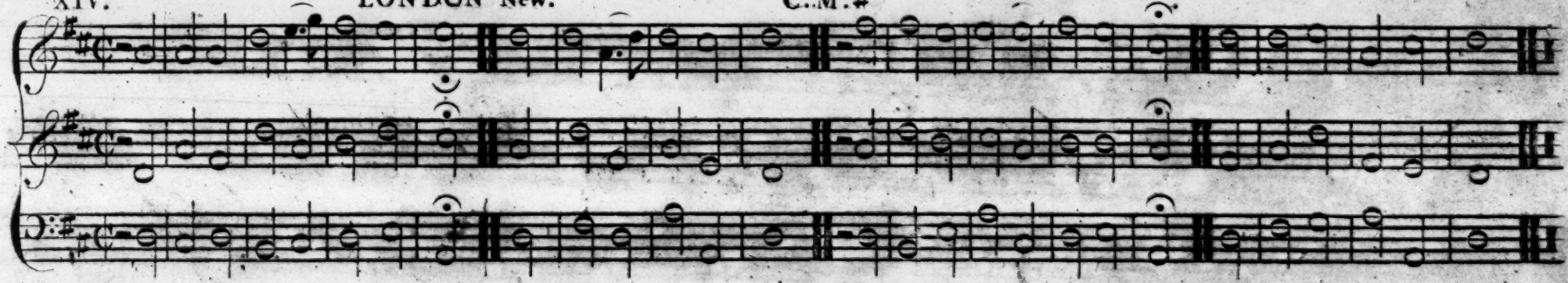


COMMON METRES in the Sharp Key.

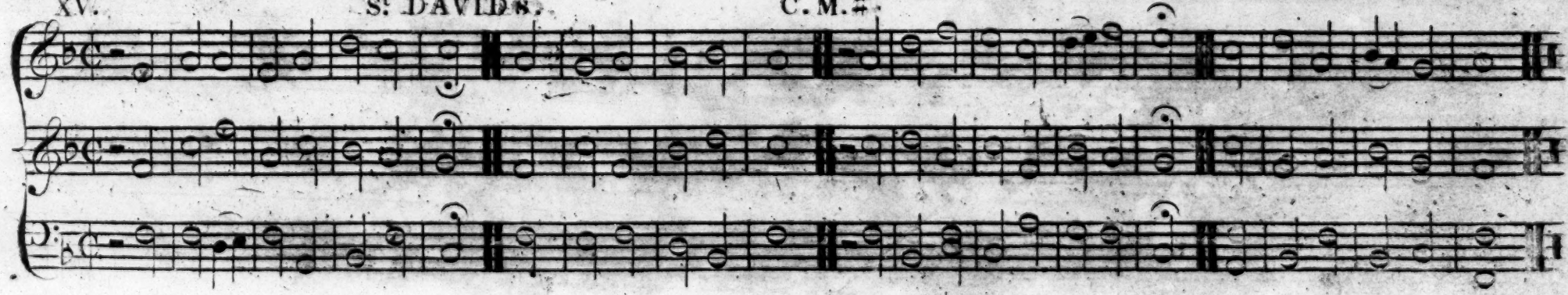
XIII. FRENCH. C.M.♯



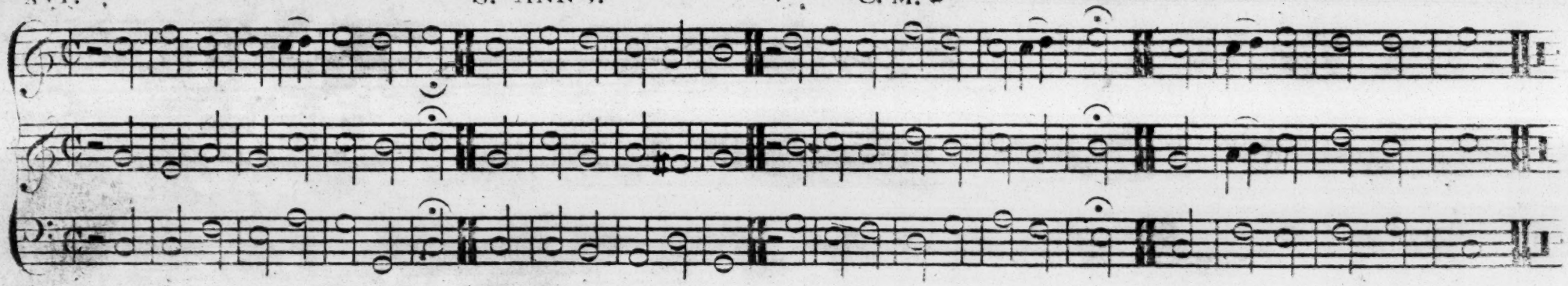
XIV. LONDON New. C.M.♯



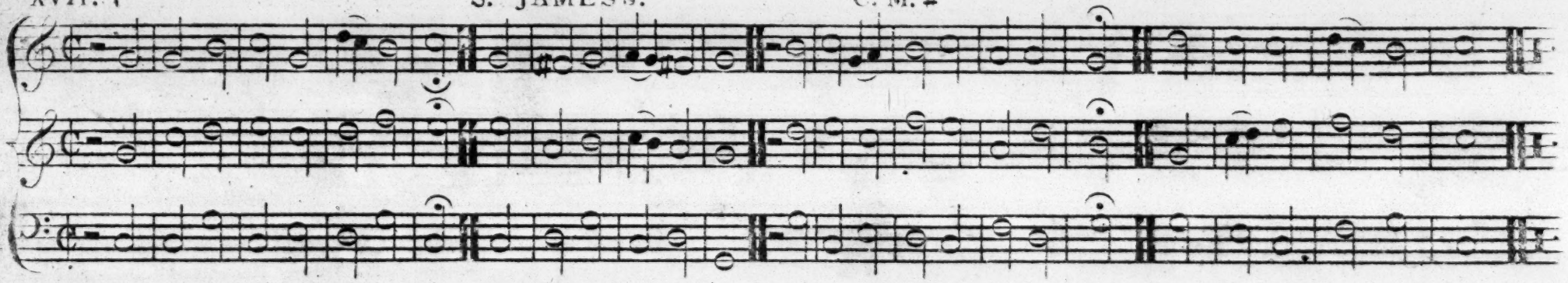
XV. St DAVID's. C.M.♯



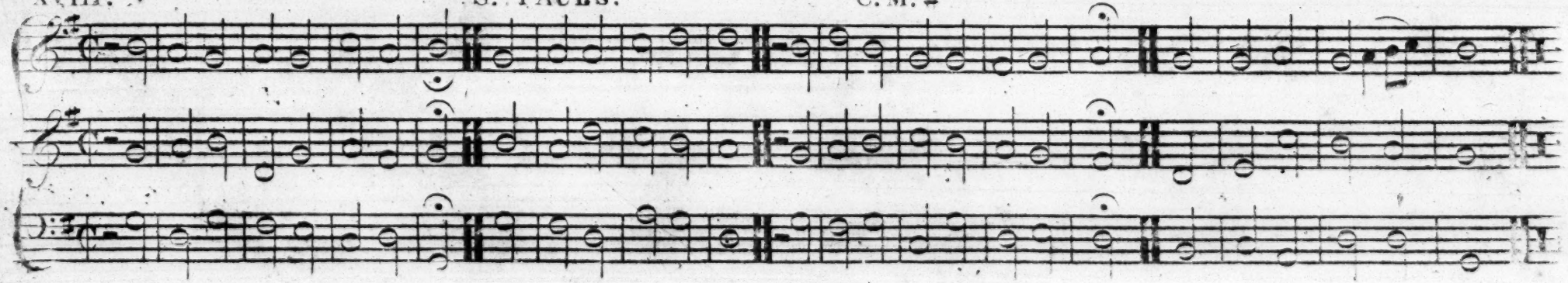
XVI. St ANN's. C. M. ♯



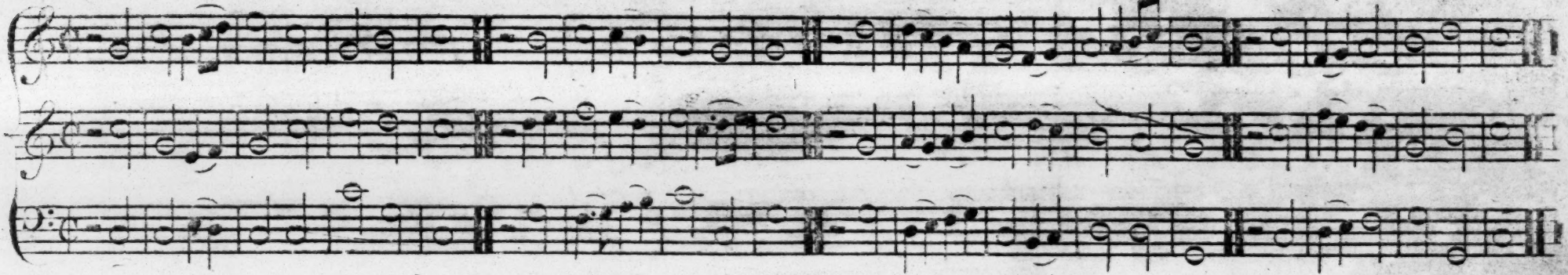
XVII. St JAMES's. C. M. ♯



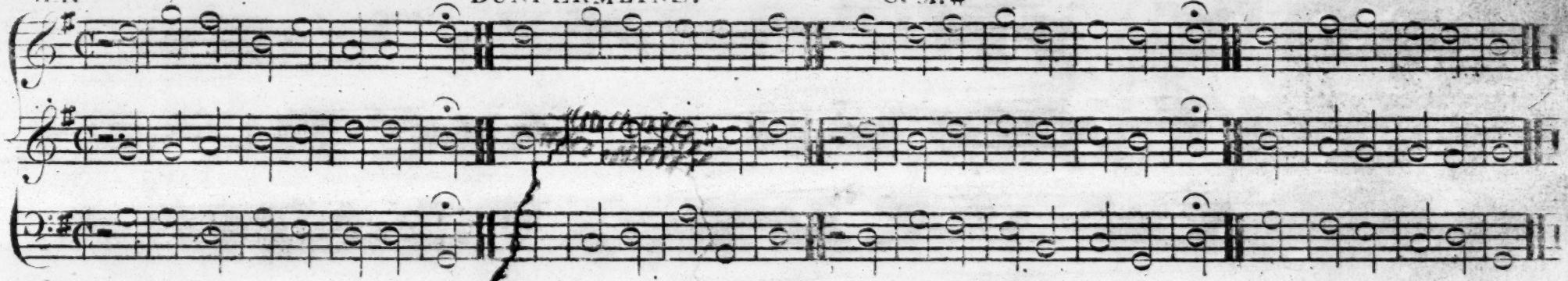
XVIII. St PAUL's. C. M. ♯



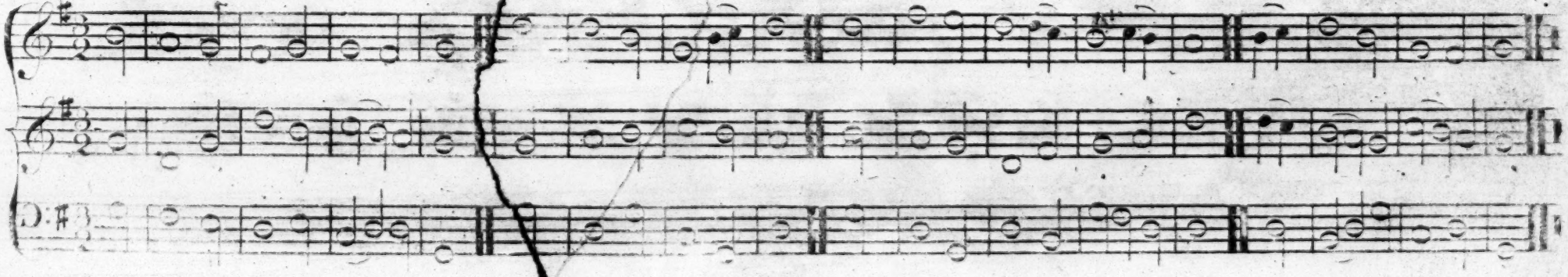
XIX. St BRIDGET's. C. M. ♯



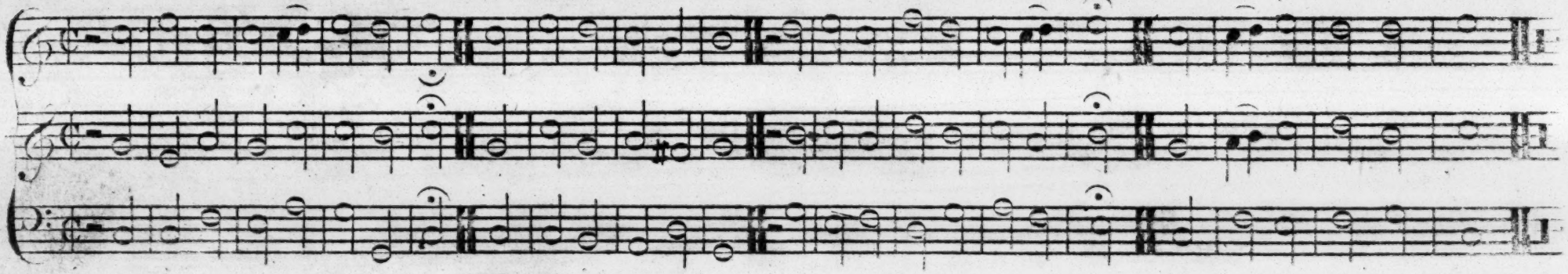
XX. DUNFERMLINE. C. M. ♯



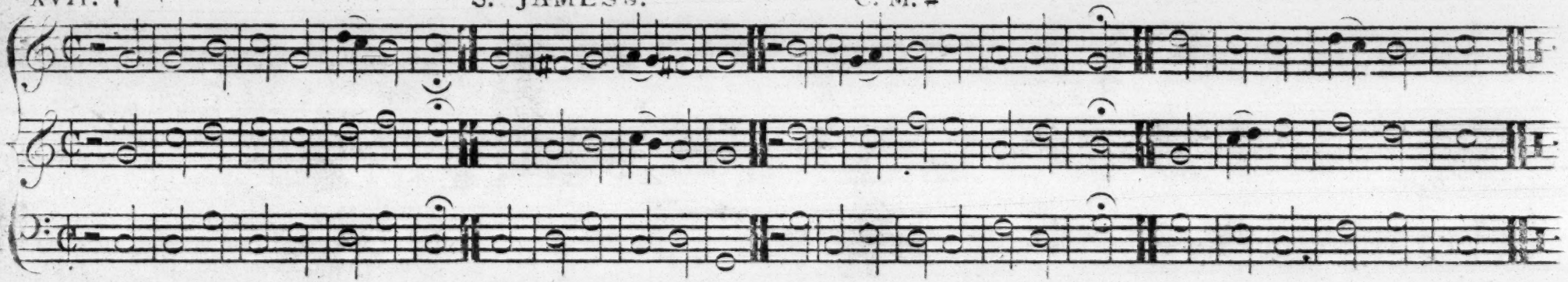
XXI. STROUDWATER. C. M. ♯



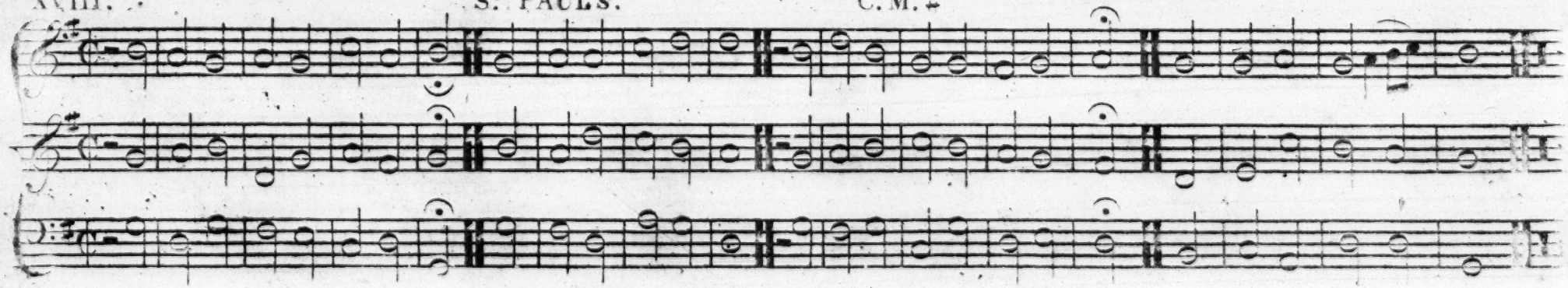
XVI. St ANN's. C. M. ♯



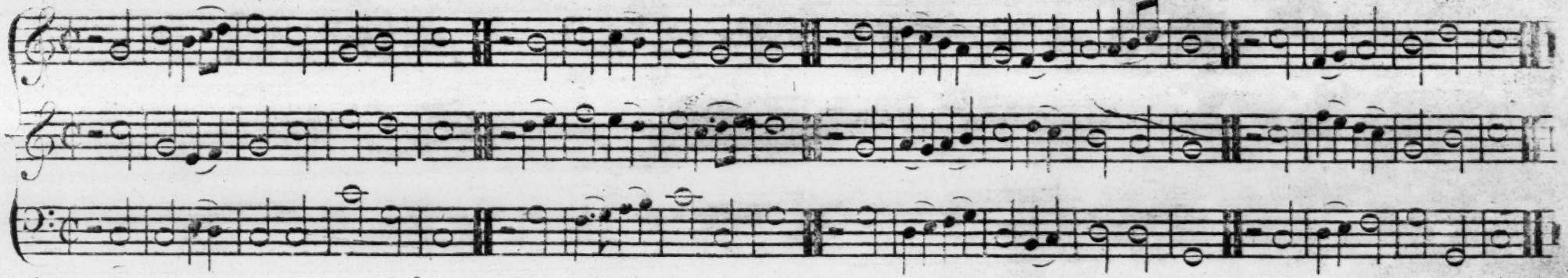
XVII. St JAMES's. C. M. ♯



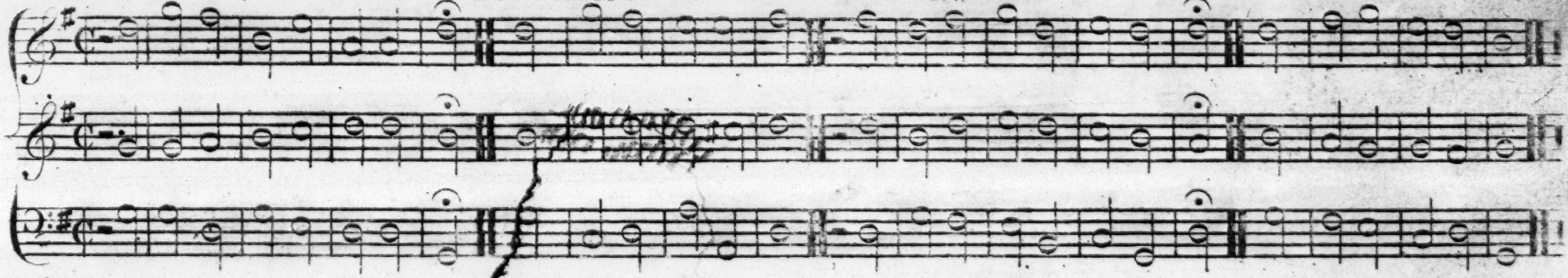
XVIII. St PAUL's. C. M. ♯



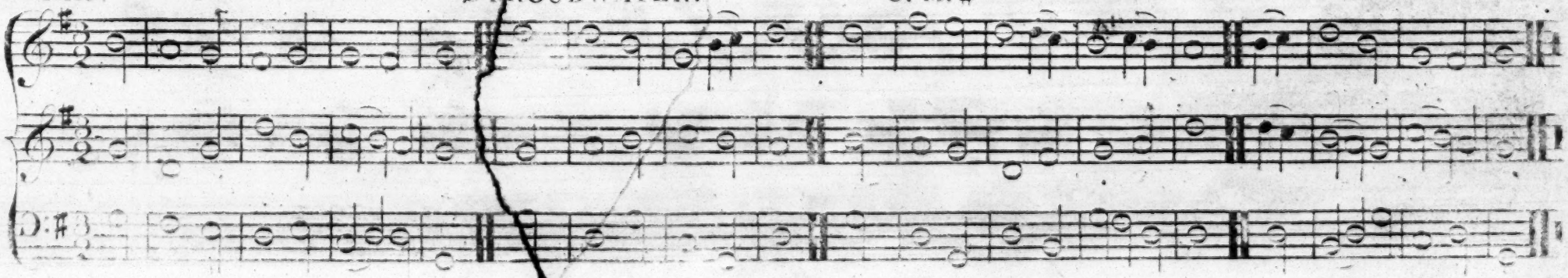
XIX. St BRIDGET's. C. M. ♯



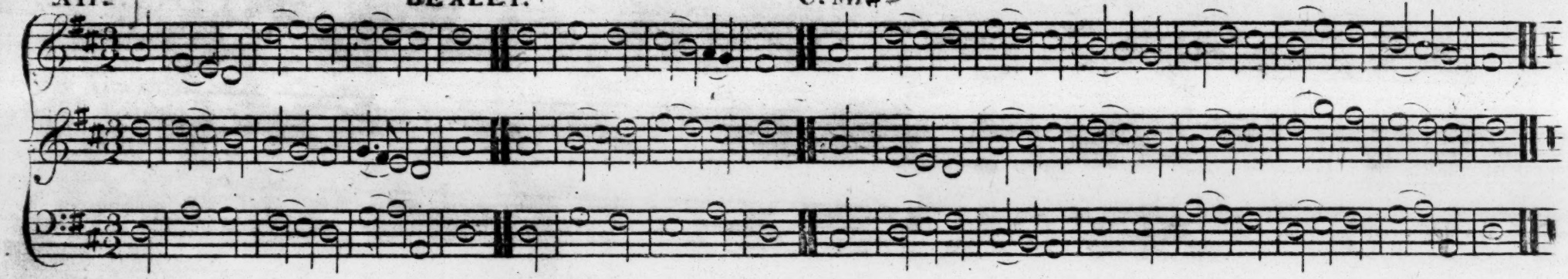
XX. DUNFERMLINE. C. M. ♯



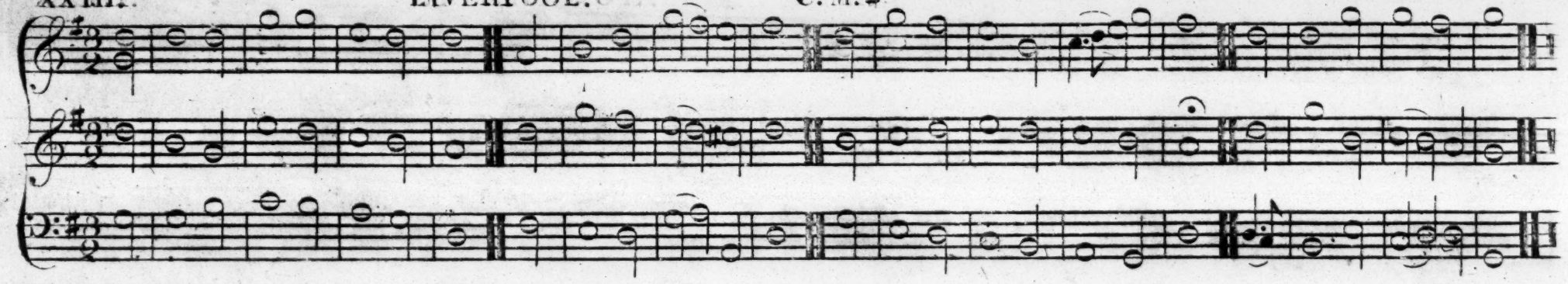
XXI. STROUDWATER. C. M. ♯



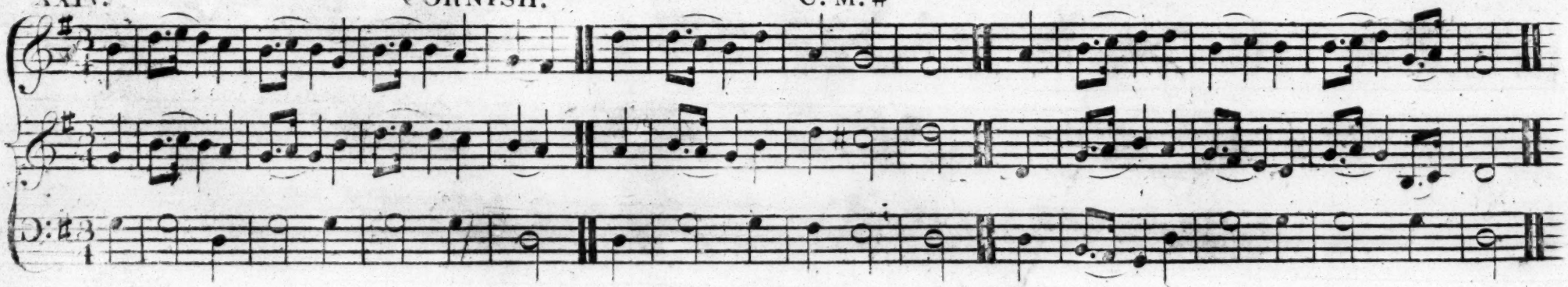
XII. BEXLEY. C. M.



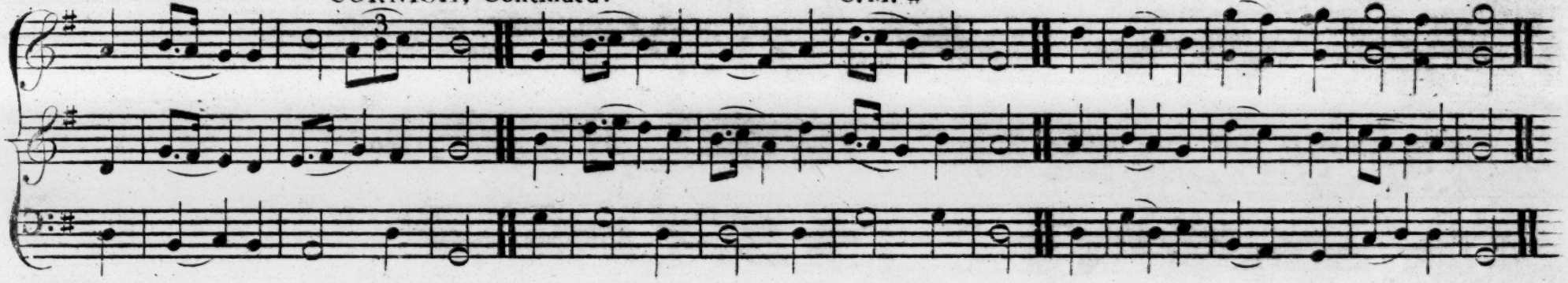
XXIII. LIVERPOOL. C. M.



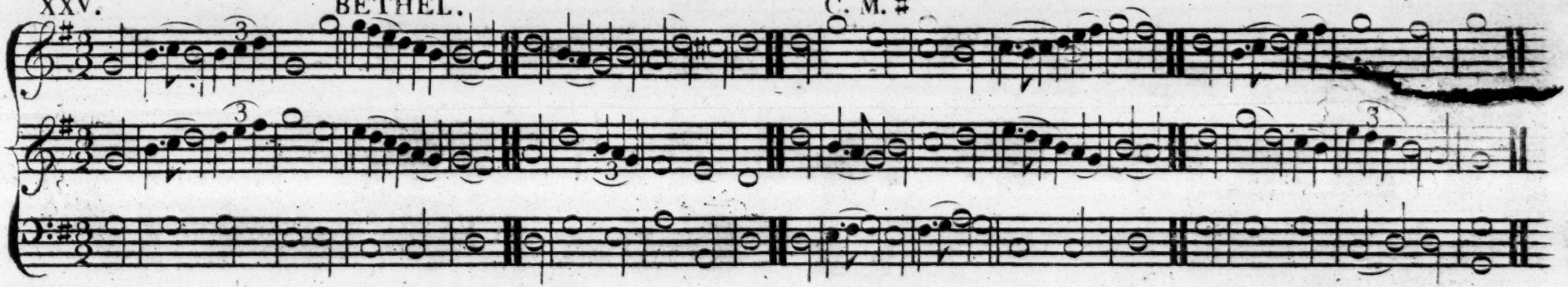
XXIV. CORNISH. C. M.



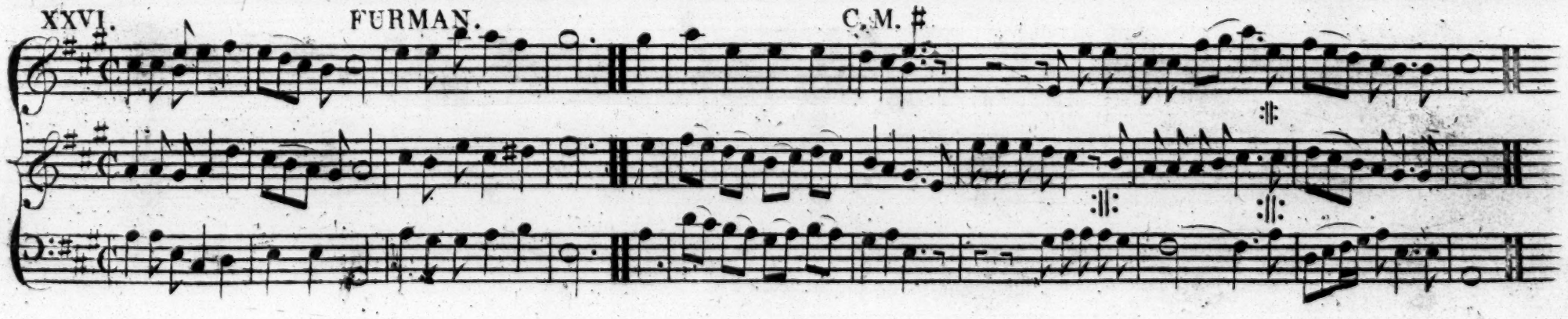
CORNISH, Continued. C. M. ♯



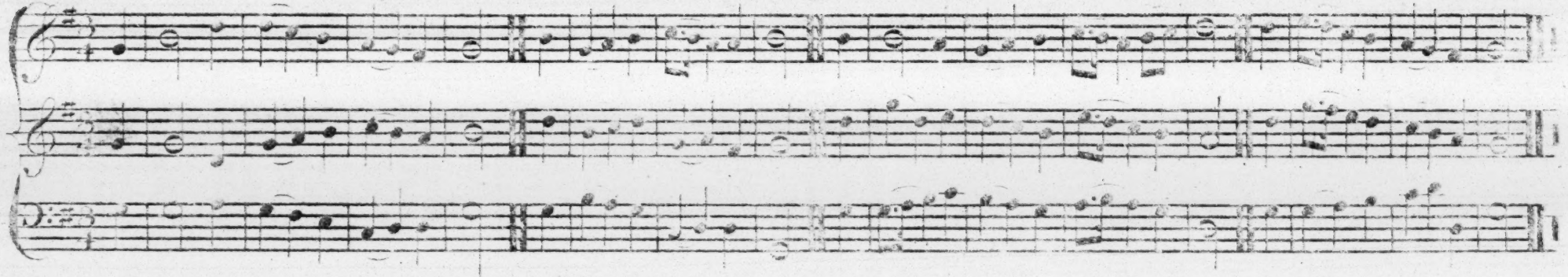
XXV. BETHEL. C. M. ♯



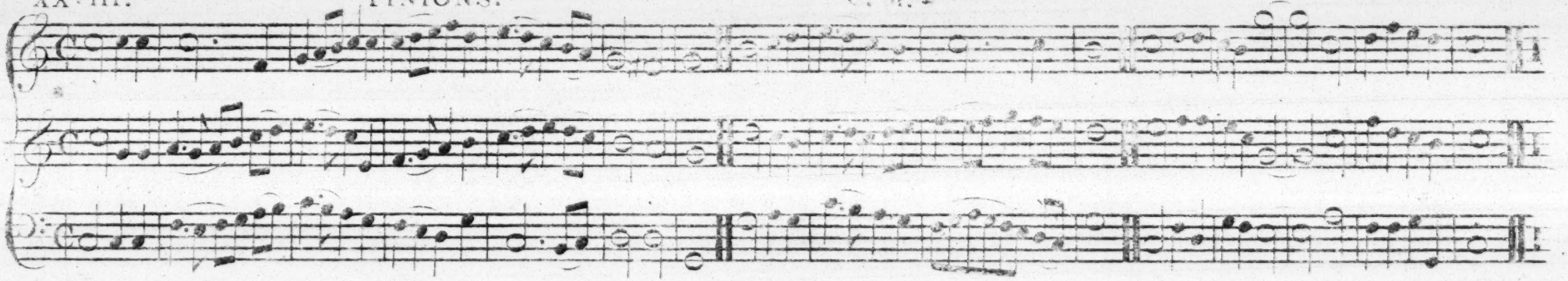
XXVI. FURMAN. C. M. ♯



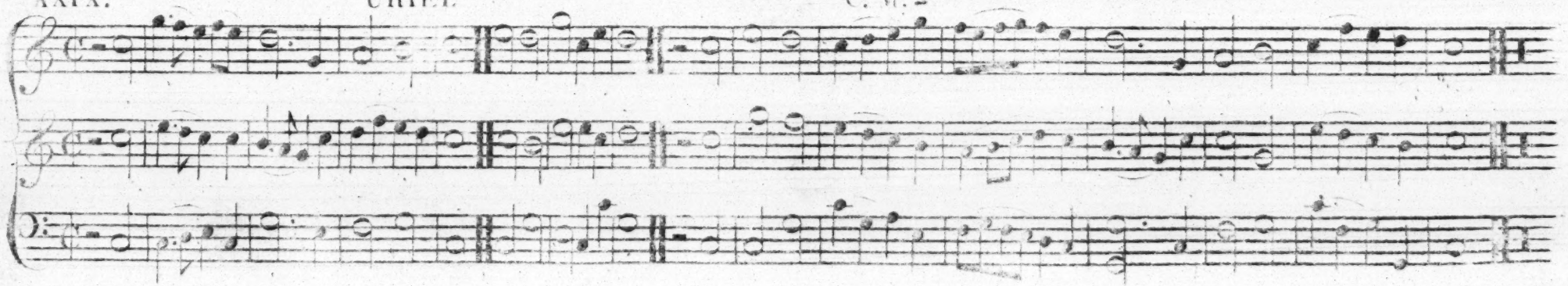
XXVII. IRISH. C. M.♯



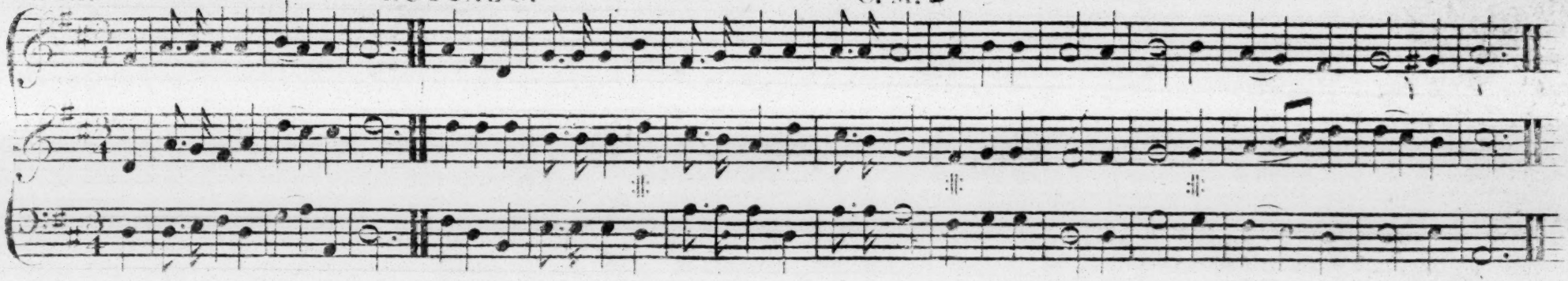
XXVIII. PINIONS. C. M.♯

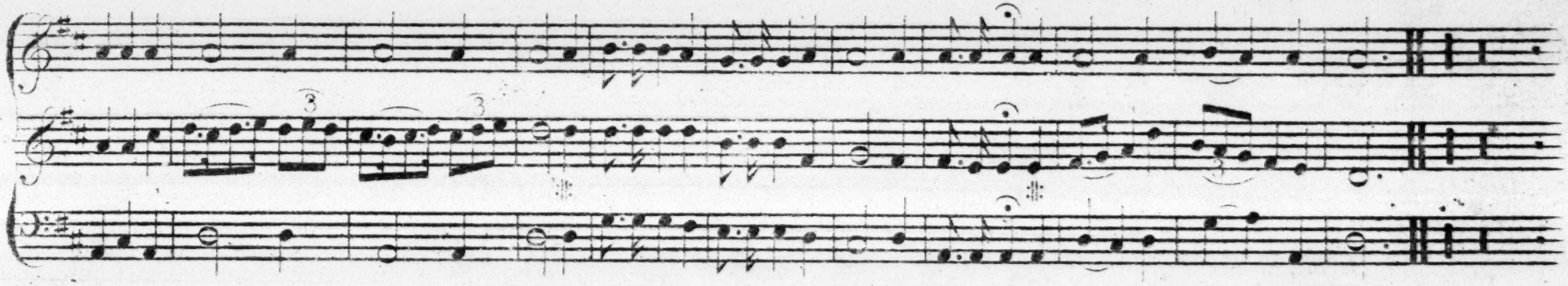


XXIX. URIEL C. M.♯

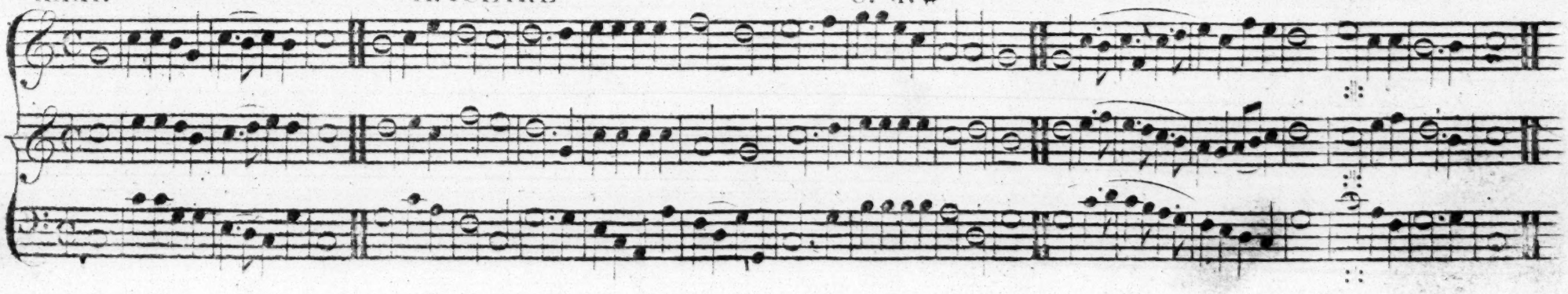


XXX. NUTTAL'S. C. M. ♯

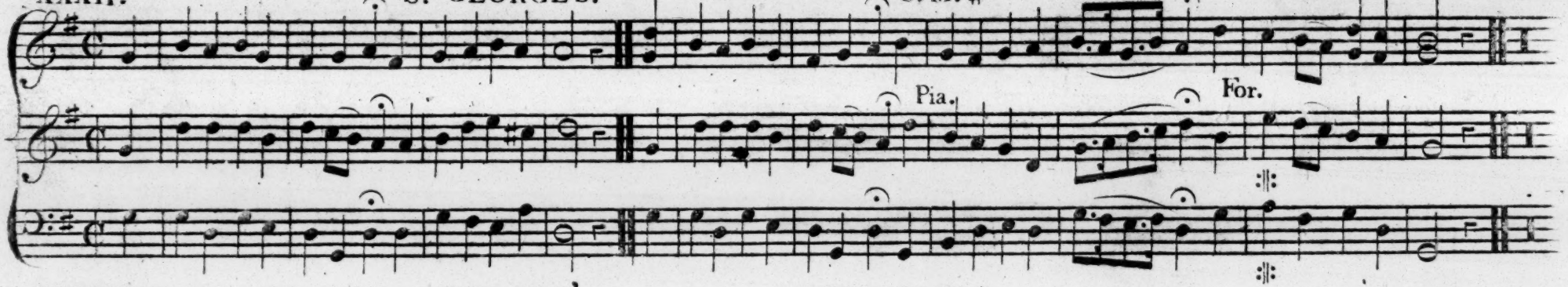




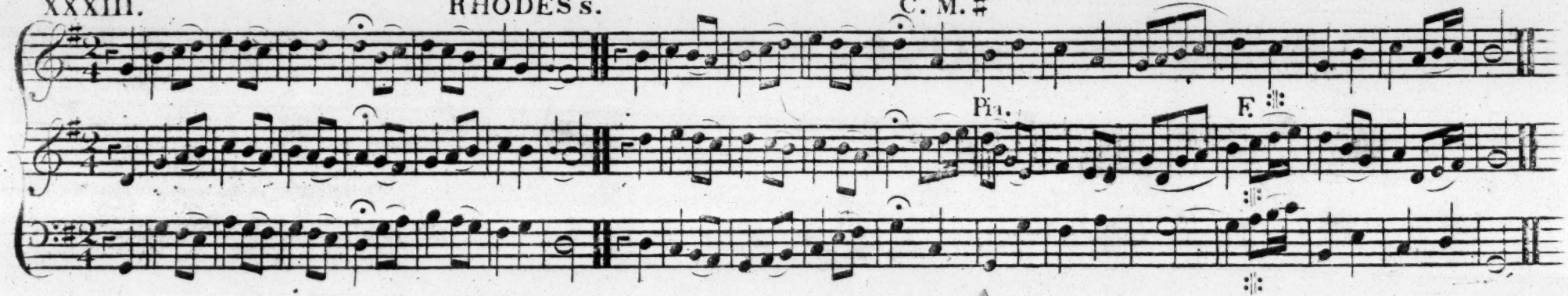
XXXI. WILTSHIRE C. M. ♯



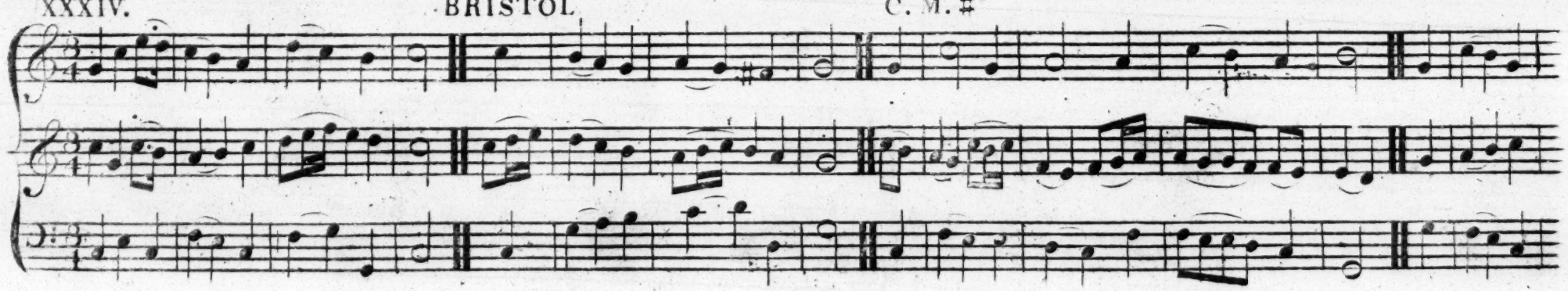
XXXII. St. GEORGE's. C. M. ♯



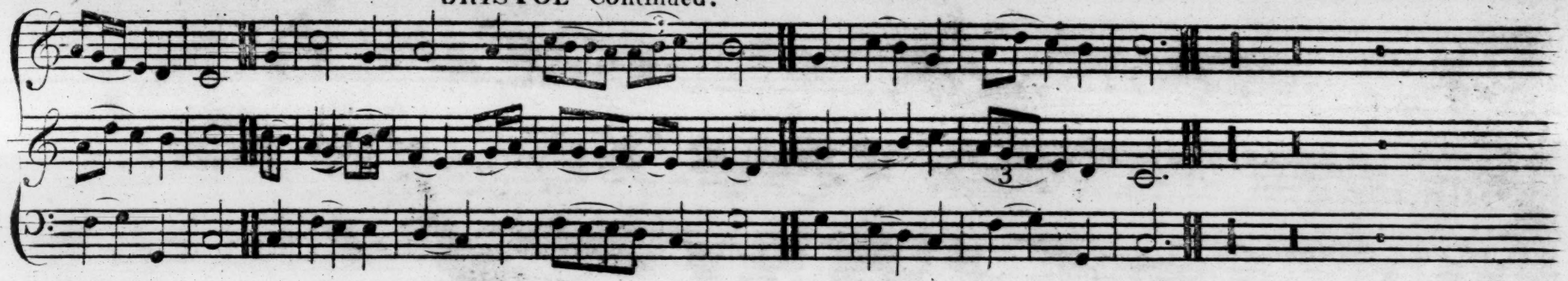
XXXIII. RHODES's. C. M. ♯



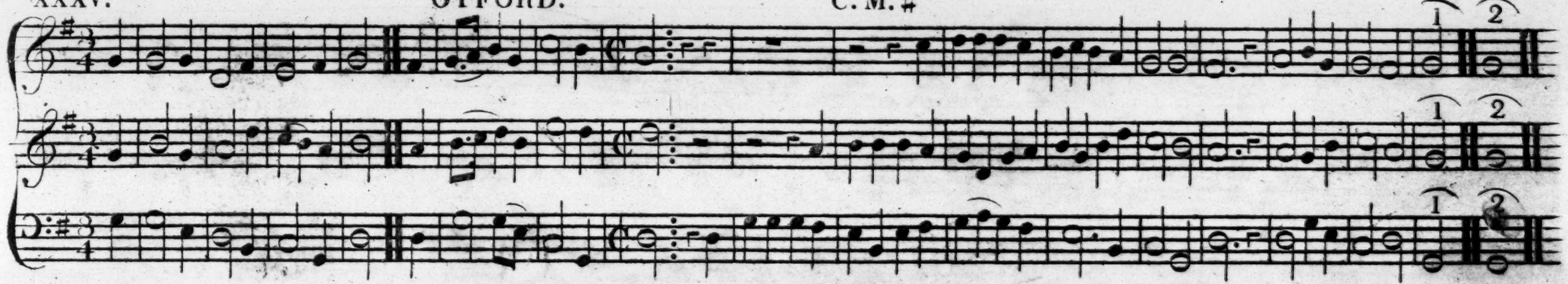
XXXIV. BRISTOL. C. M. ♯



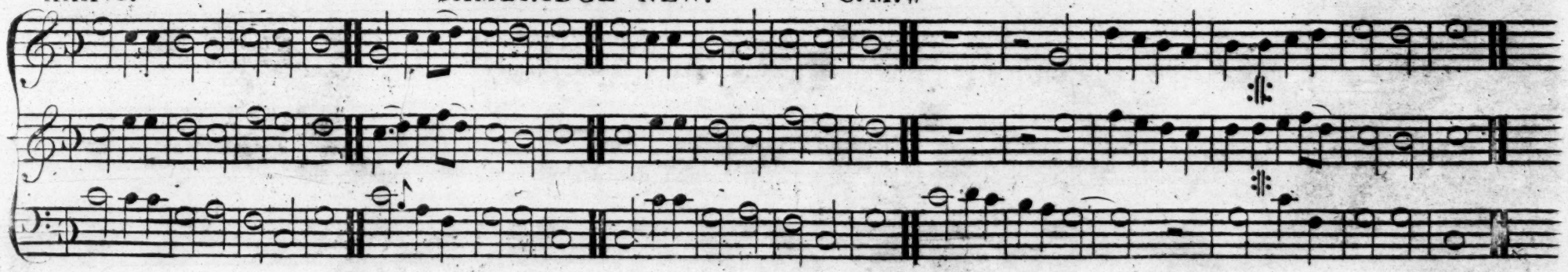
BRISTOL Continued.



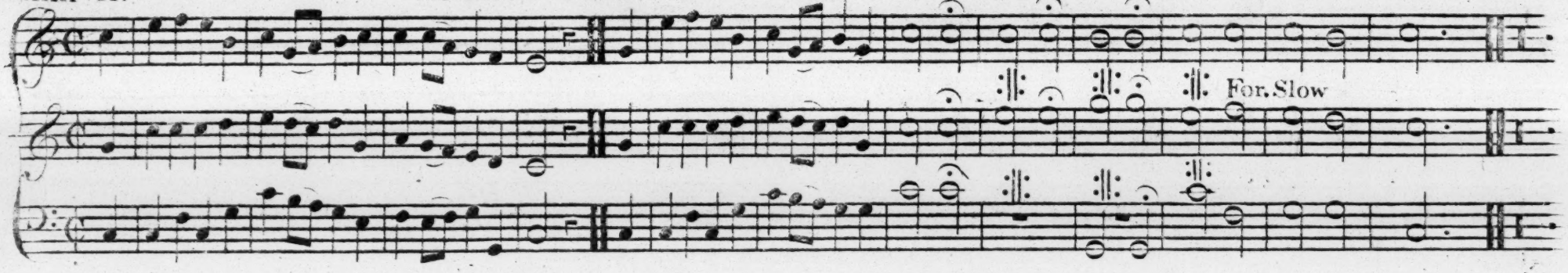
XXXV. OTFORD. C. M. ♯



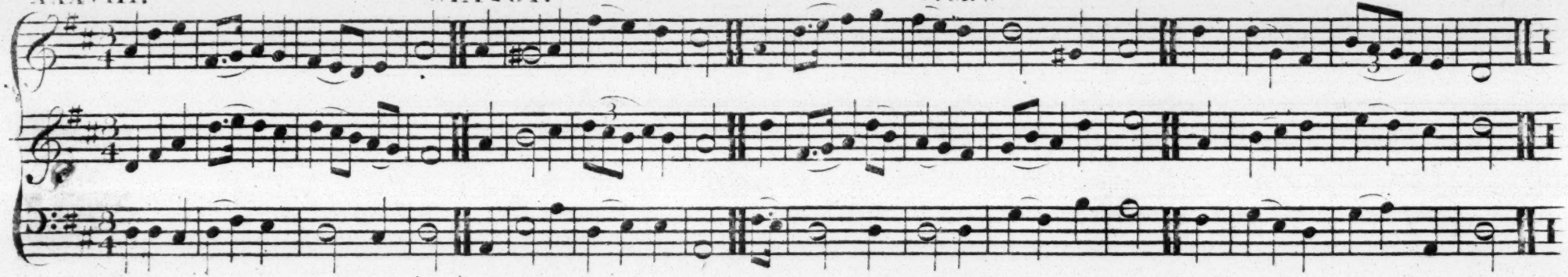
XXXVI. CAMBRIDGE NEW. C. M. ♯



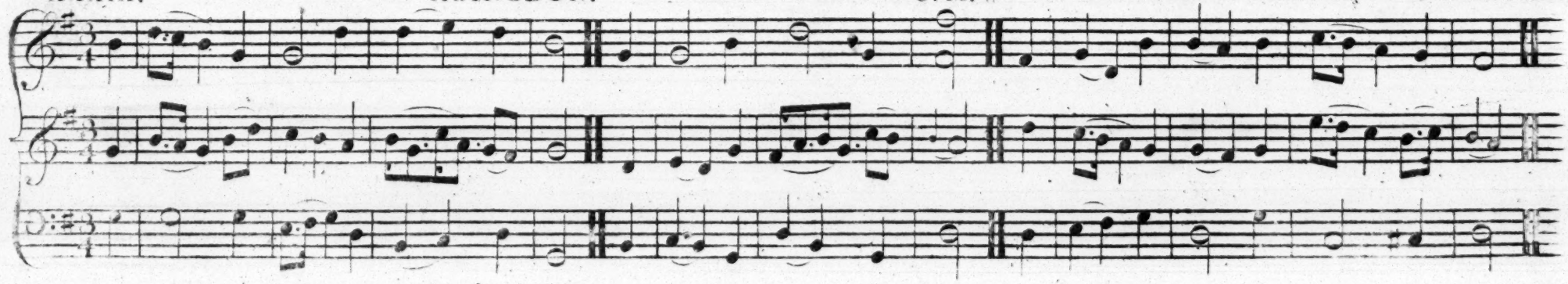
XXXVII. MILES LANE. C. M. ♯



XXXVIII. WHITBY. C. M. ♯

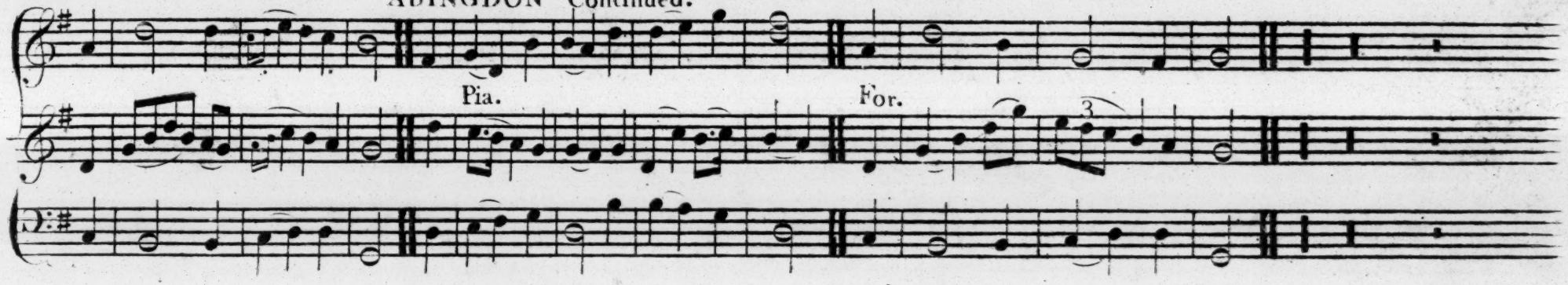


XXXIX. ABINGDON. C. M. ♯

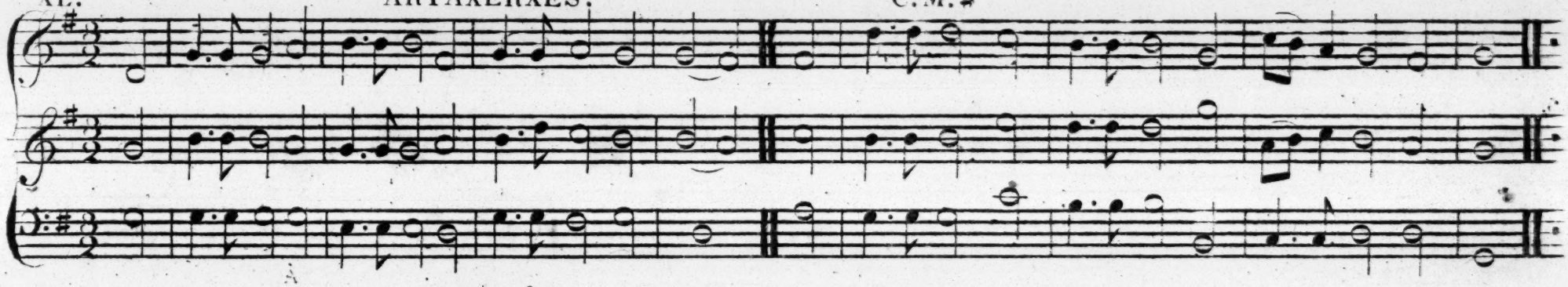


ABINGDON Continued.

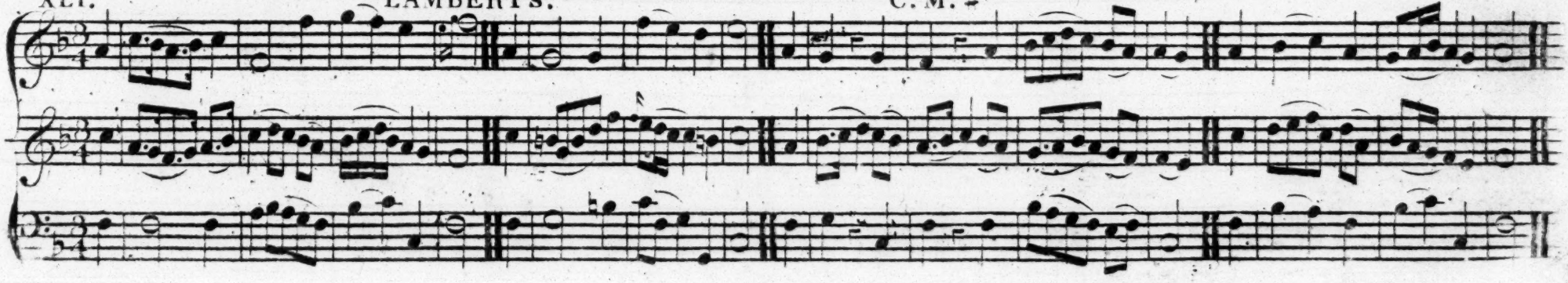
Pia. For.



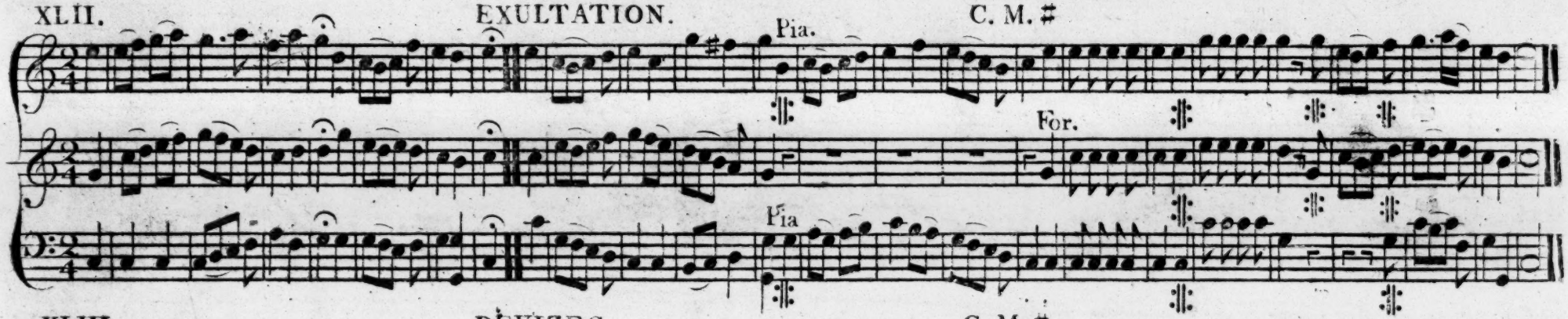
XL. ARTAXERXES. C. M. ♯



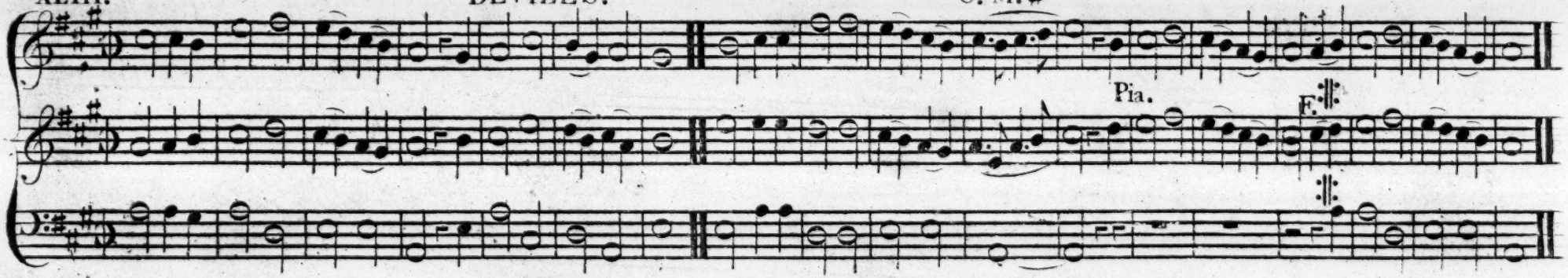
XLI. LAMBERT's. C. M. ♯



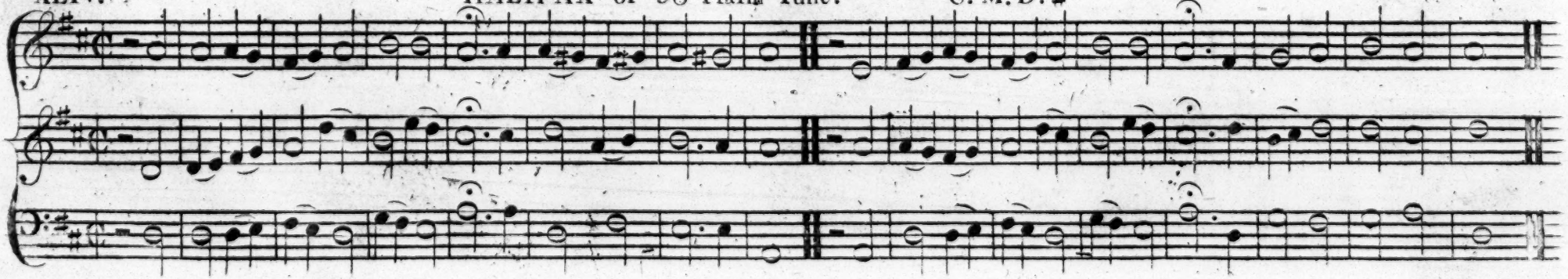
XLII. EXULTATION. C. M. ♯

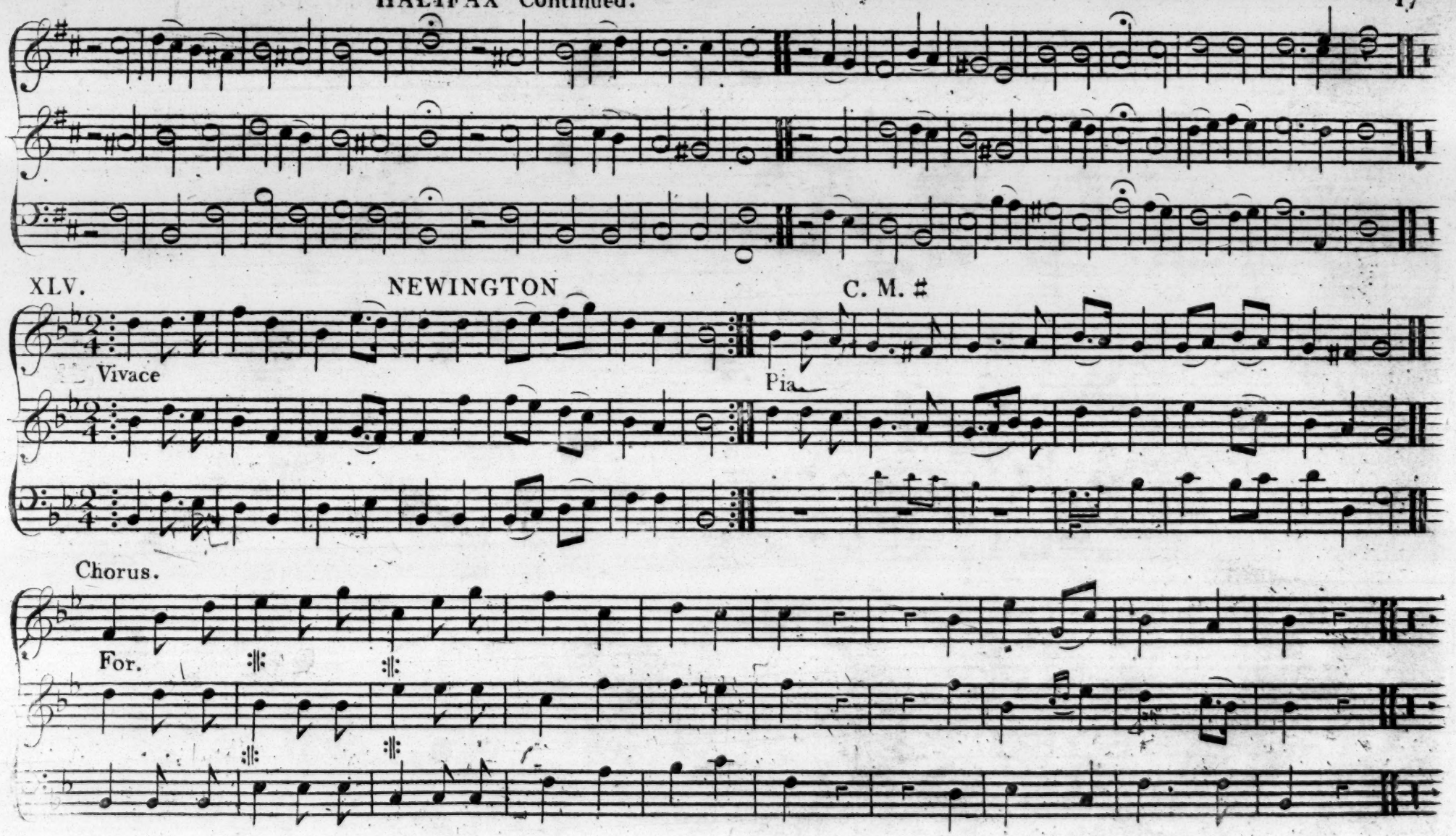


XLIII. DEVIZES. C. M. ♯

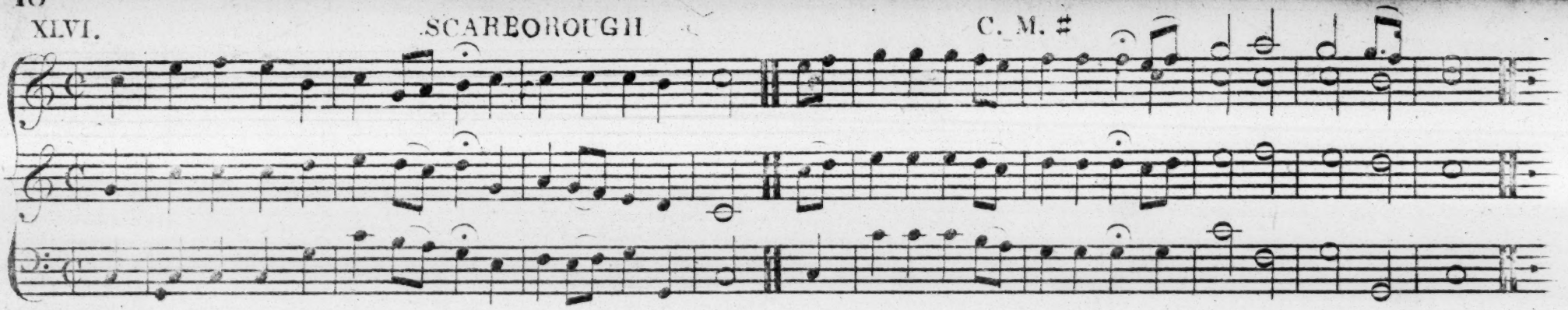


XLIV. HALIFAX or 98 Pfalm Tune. C. M. D. ♯

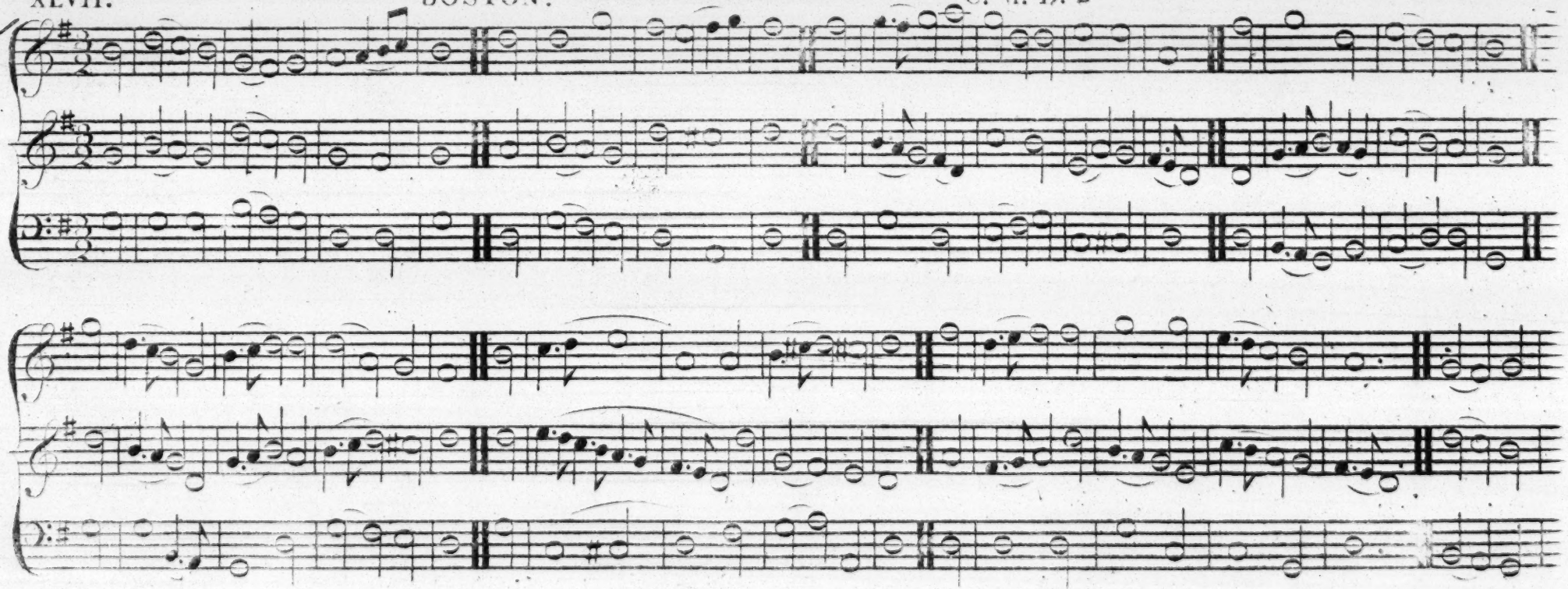



XLV.
NEWINGTON
C. M. ♯
Vivace
Pia.
Chorus.
For.

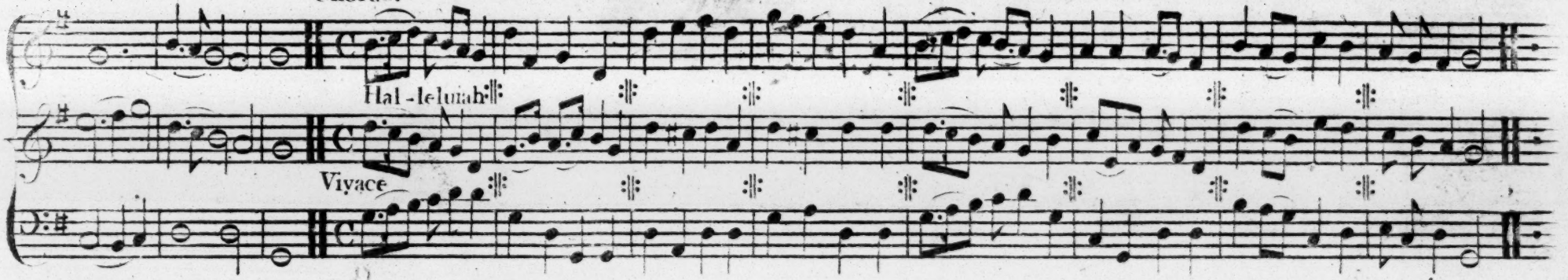
XLVI. SCARBOROUGH C. M. ♯



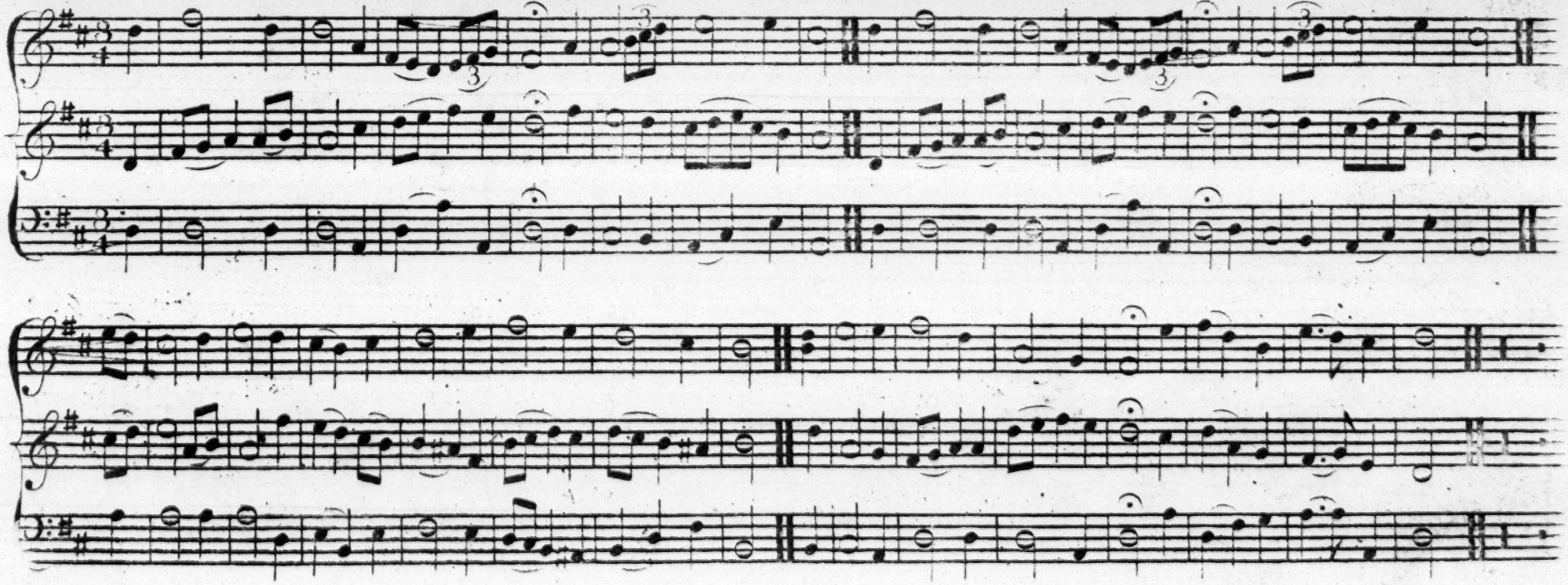
XLVII. BOSTON. C. M. D. ♯



Chorus. BOSTON Continued.

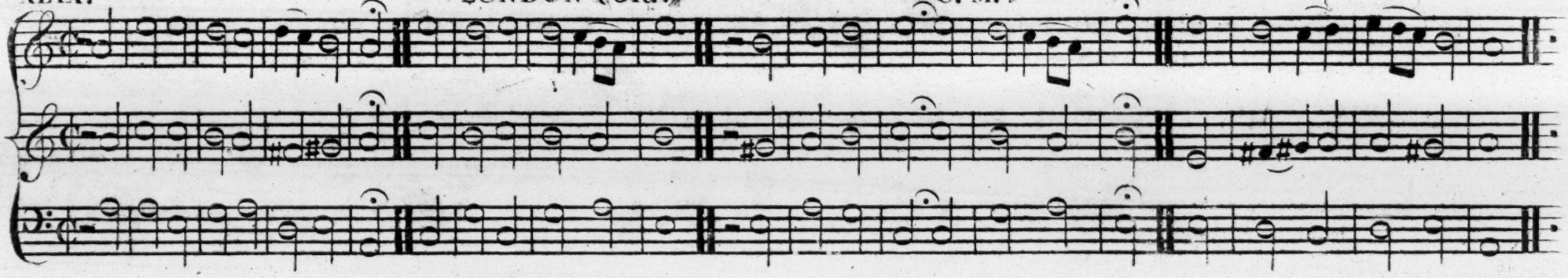


XLVIII. BROCHMER. C. M. D. ∞

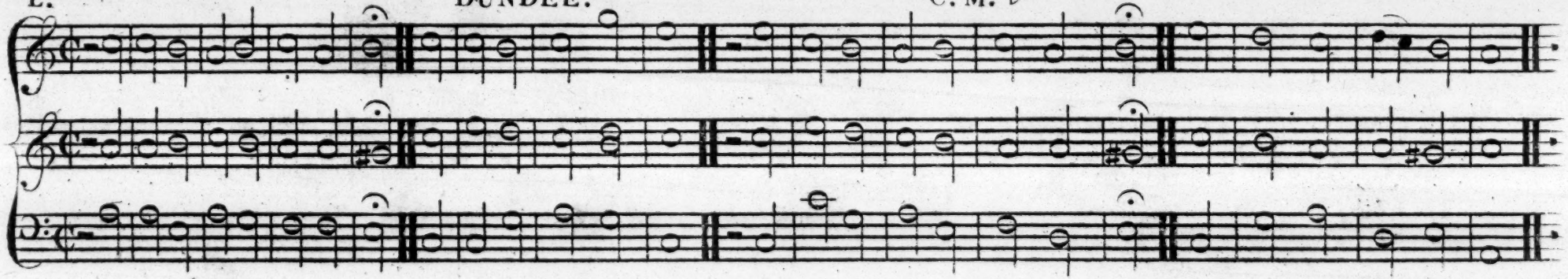


COMMON METRES in the Flat Key.

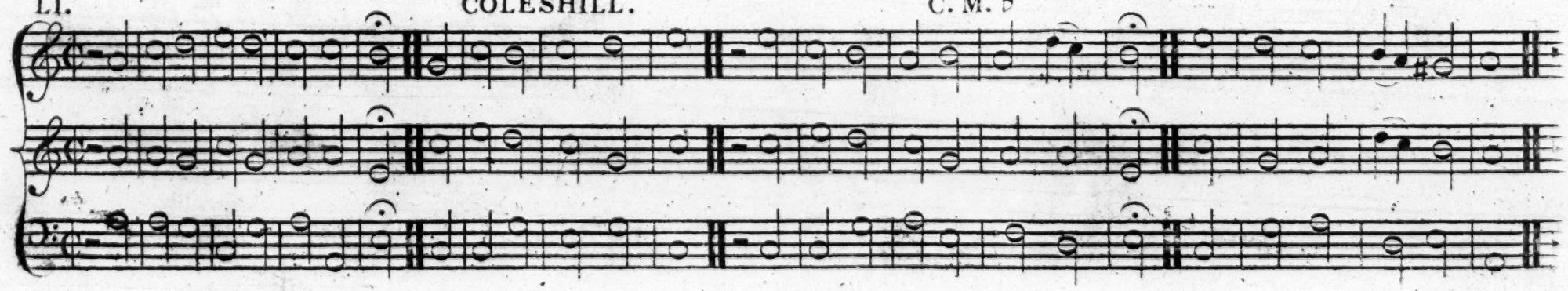
XLIX. LONDON (old.) C. M. ♭



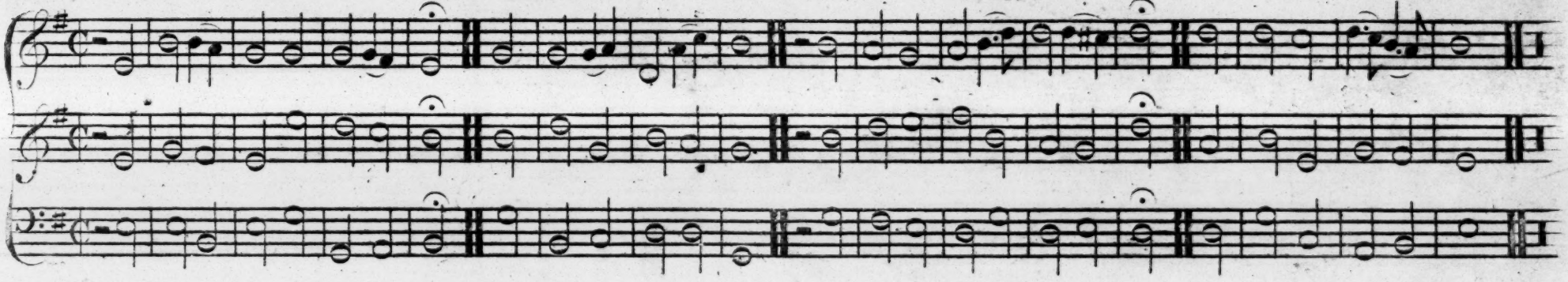
L. DUNDEE. C. M. ♭



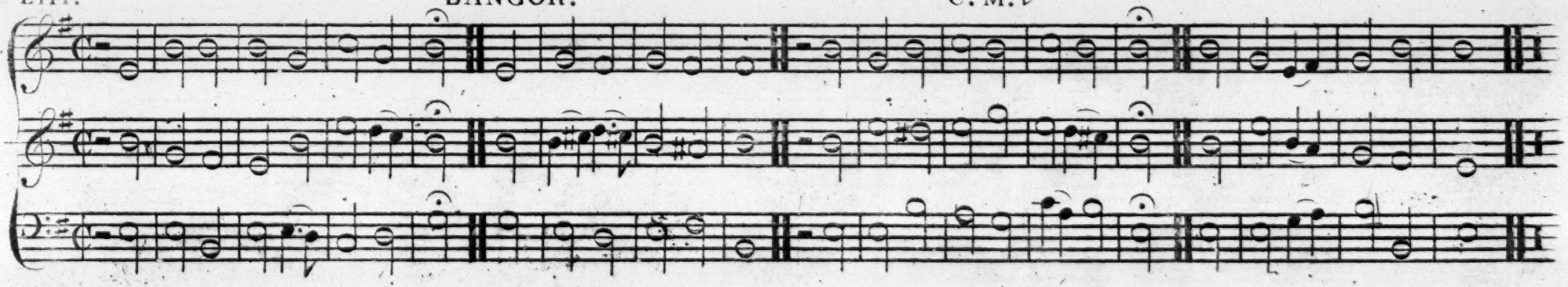
LI. COLESHILL. C. M. ♭



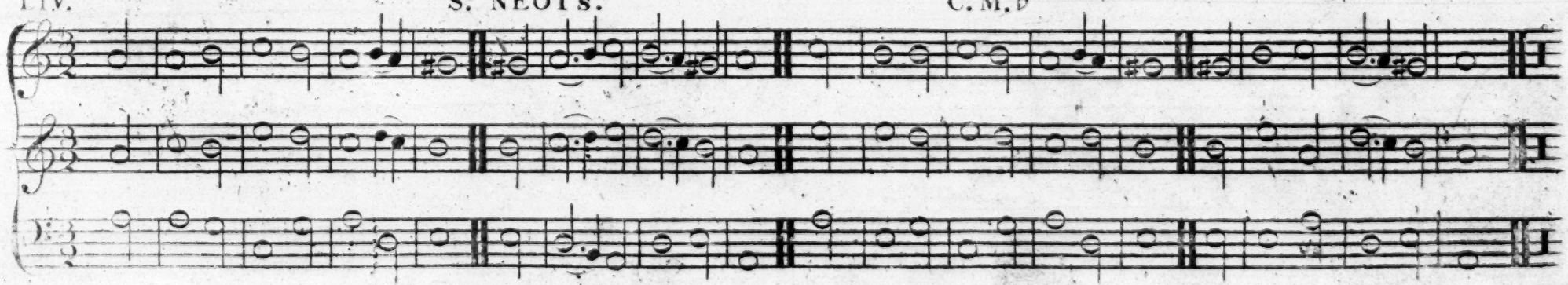
LII. St MARY's C. M. b



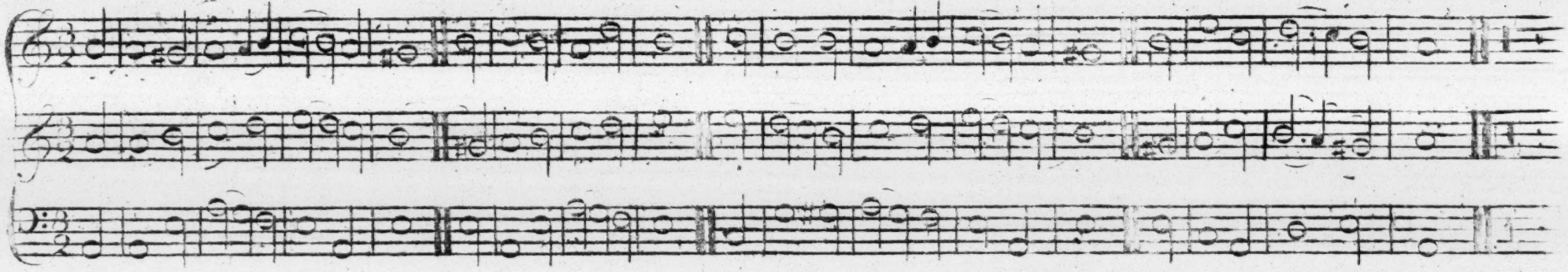
LIII. BANGOR. C. M. b



LIV. St NEOT's. C. M. b

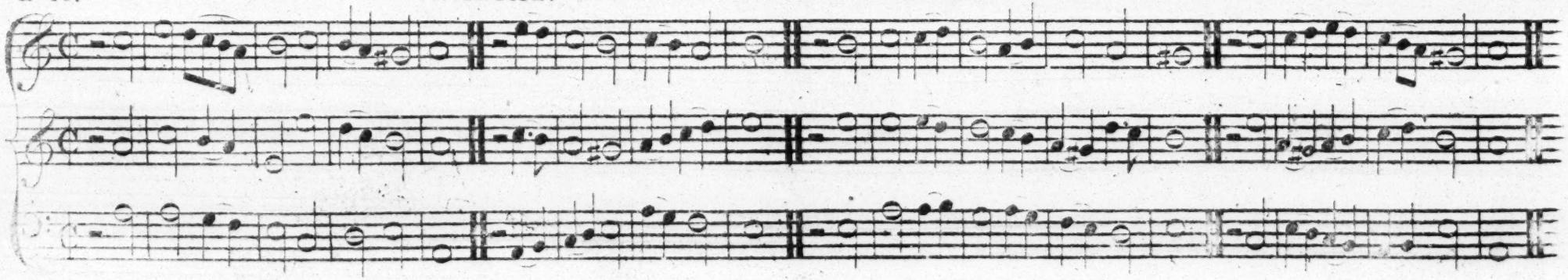


LV. NORWICH. C. M. ♭

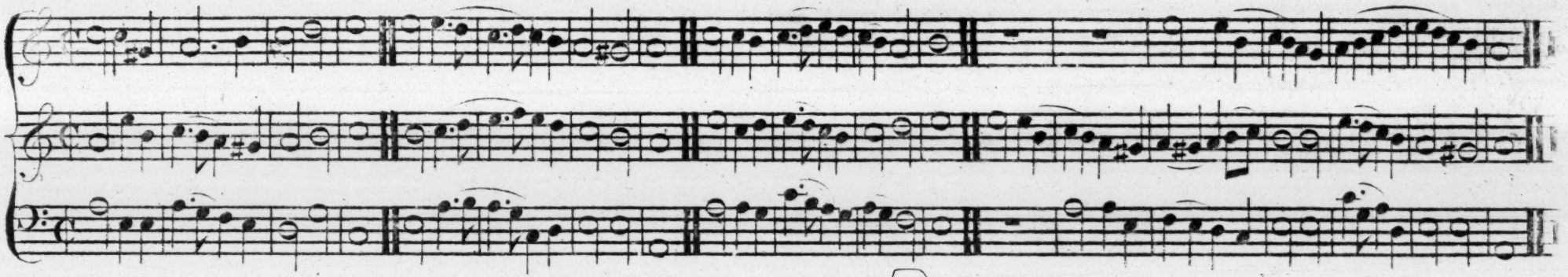


LVI. CROWLE. C. M. ♭

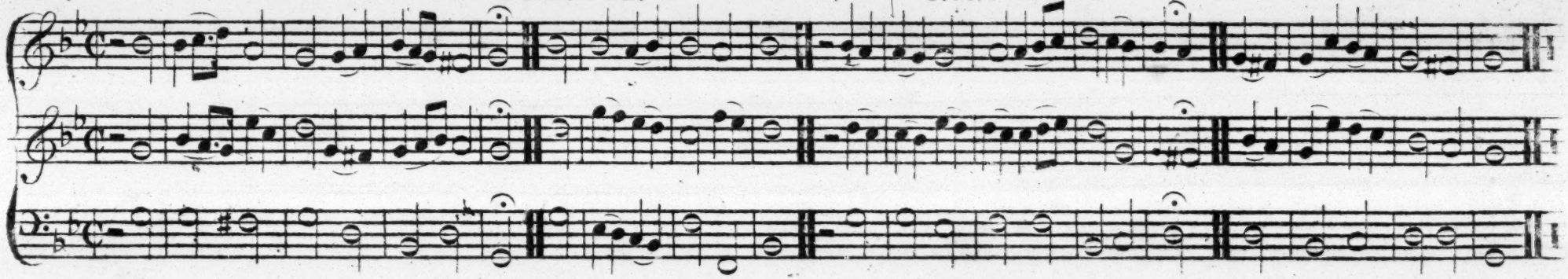
LVII. WALSAL. C. M. ♭



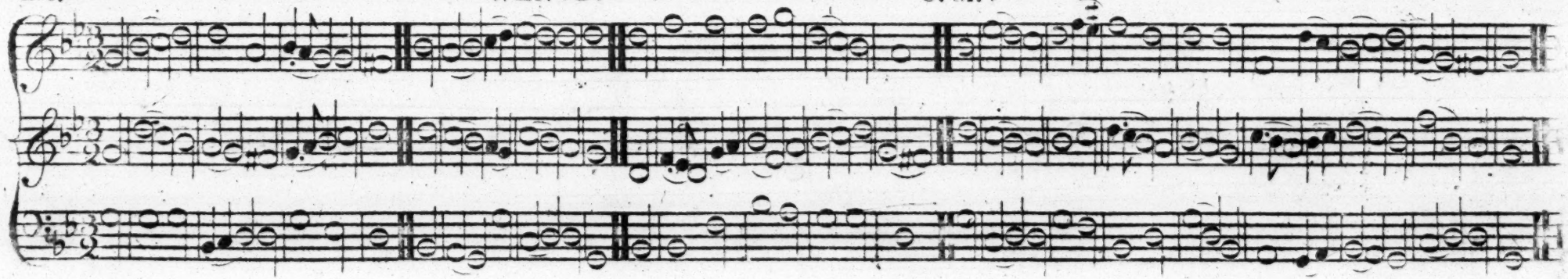
LVIII. STROUD. C. M. ♭



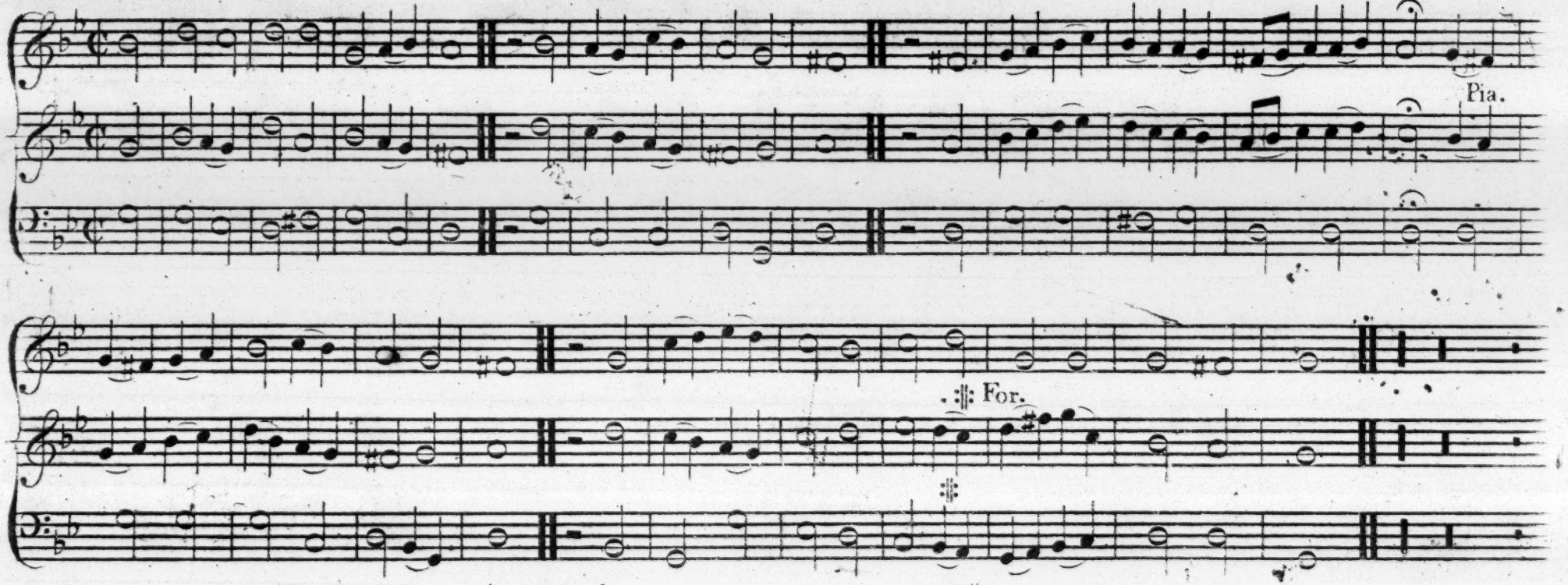
LIX. BURSTAL. C. M. ♭



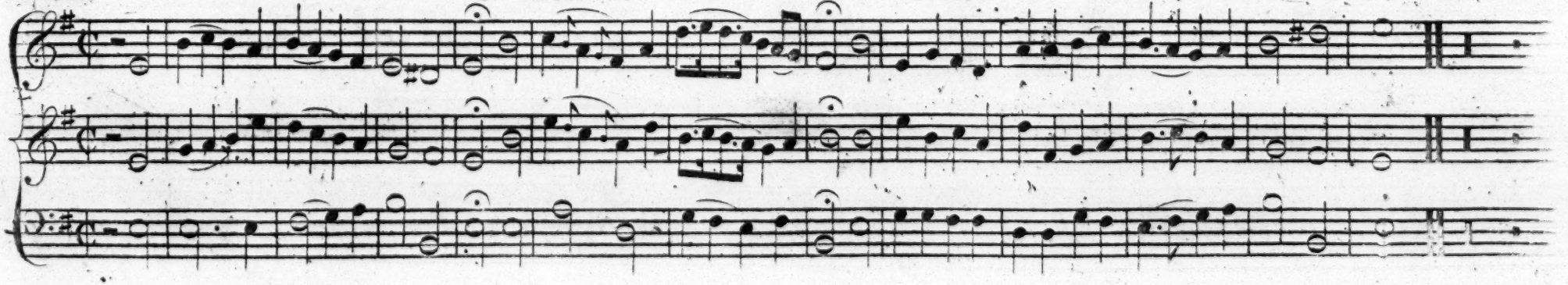
LX. WENVO. C. M. ♭



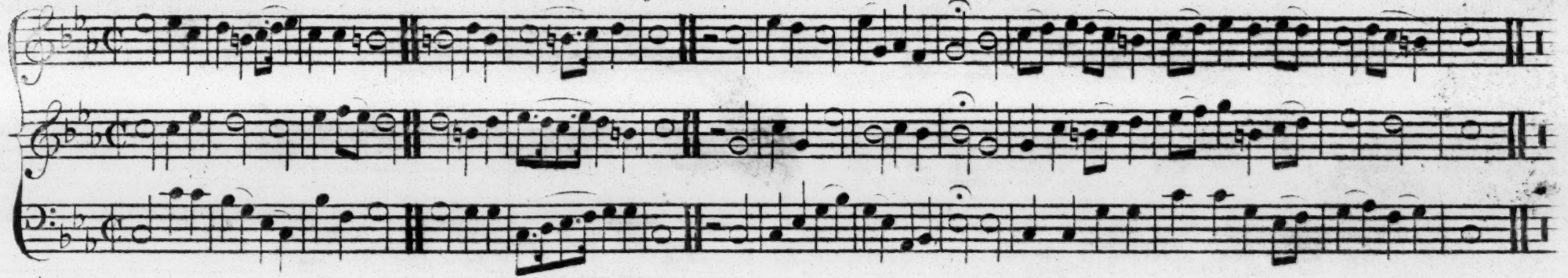
LXI. ELENBOROUGH. C. M. ♭



LXII. St MARK's. C. M. ♭



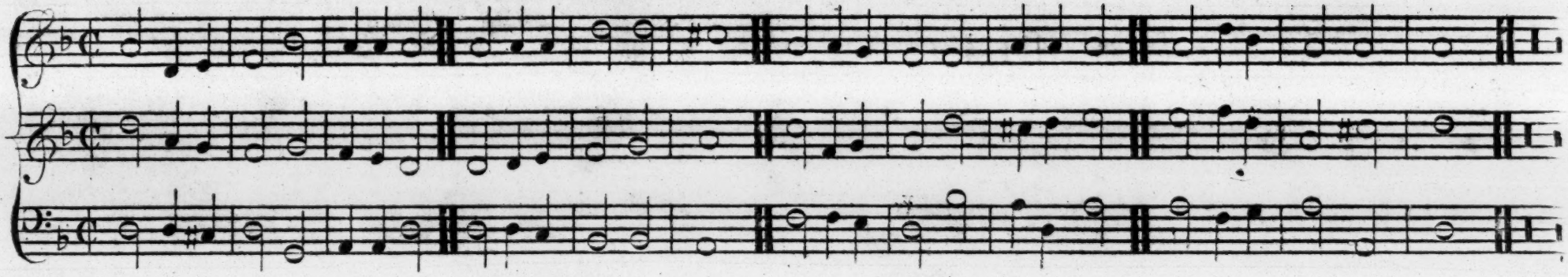
LXIII. PSALM 38. C. M. ♭



LXIV. PSALM 61. C. M. ♭

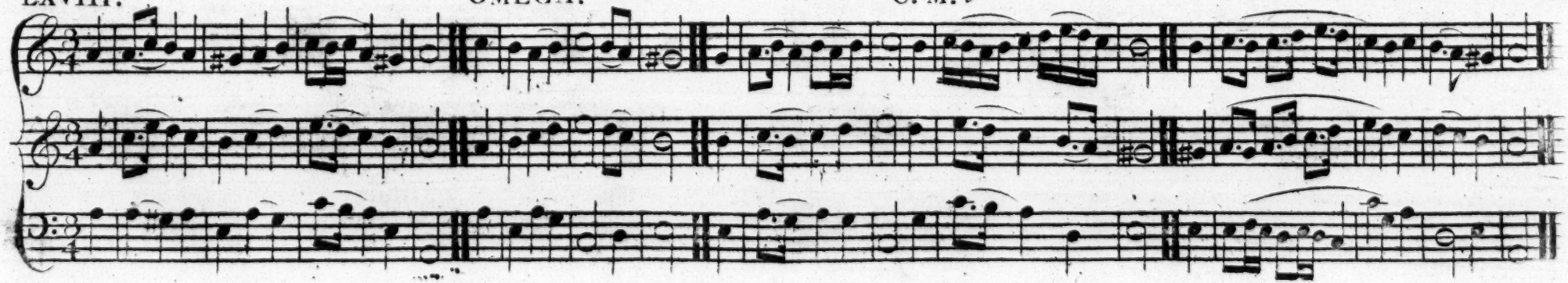
LXV POWEL. C. M. ♭

LXVI. BLACKBOURN. C. M. ♭



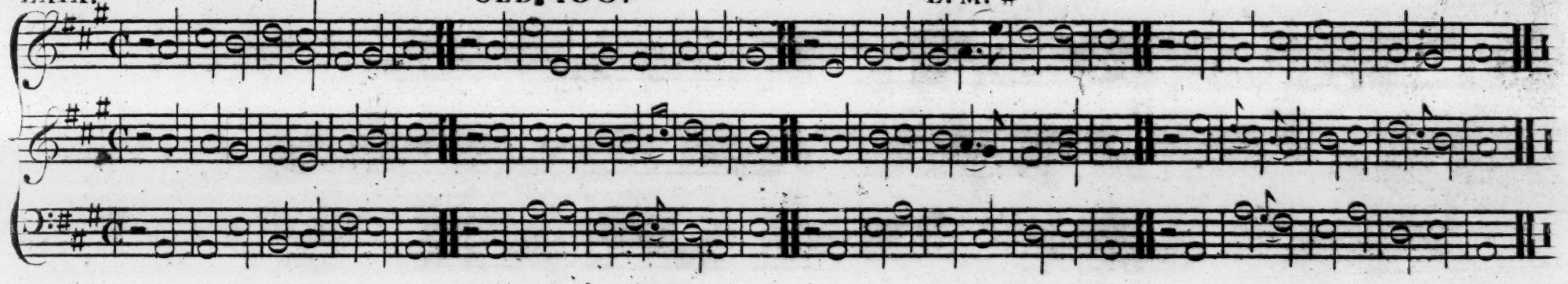
LXVII. DERHAM. C. M. ♭

LXVIII. OMEGA. C. M. ♭

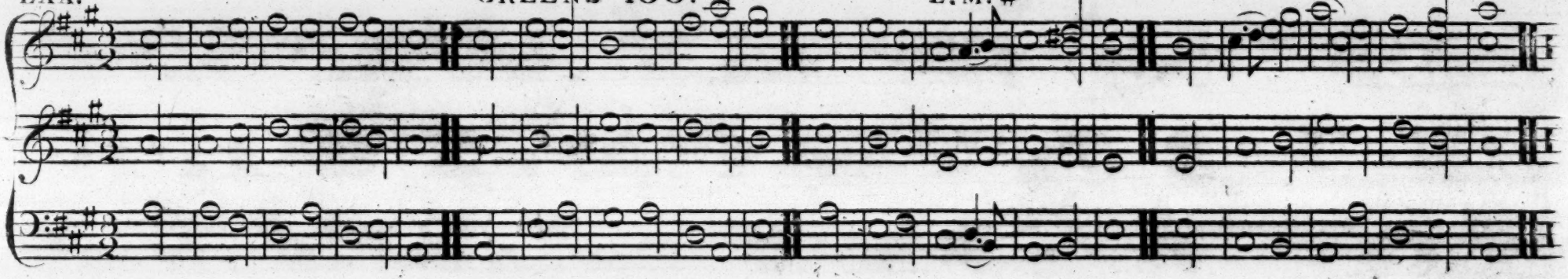


LONG METRES in the Sharp Key.

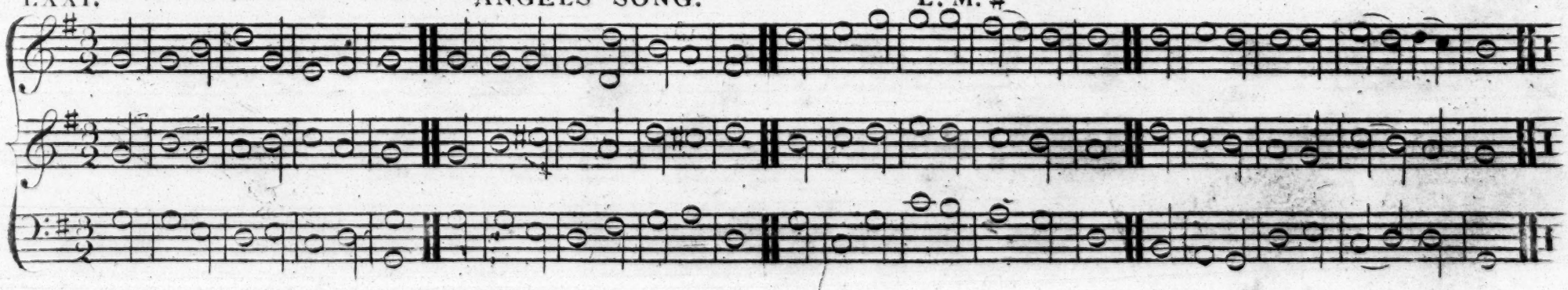
LXIX. OLD. 100. L. M. #



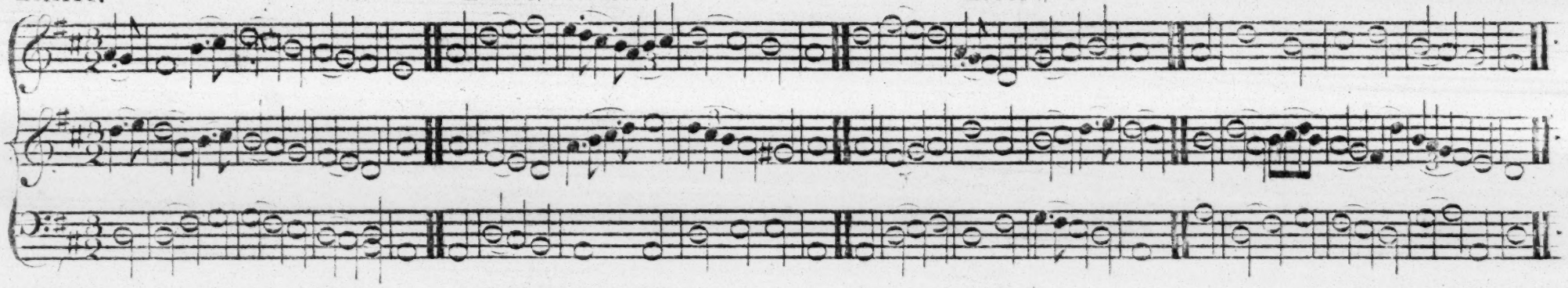
LXX. GREEN's 100. L. M. #



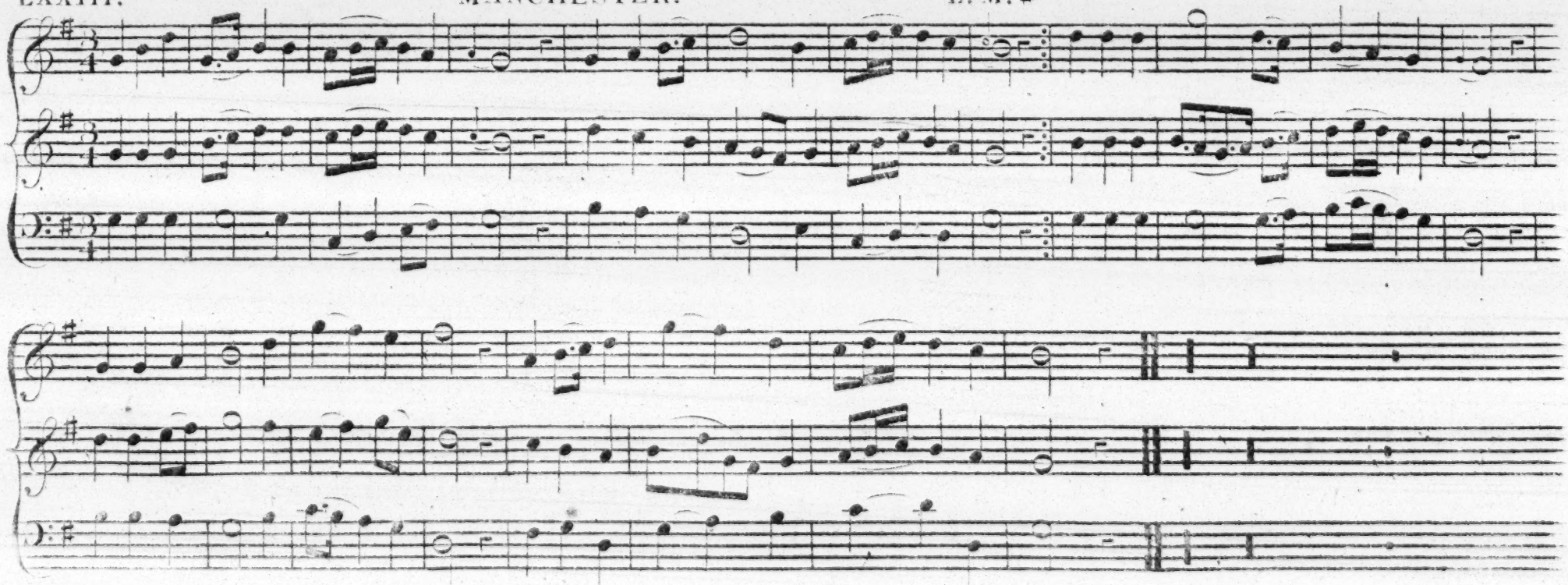
LXXI. ANGELS SONG. L. M. #



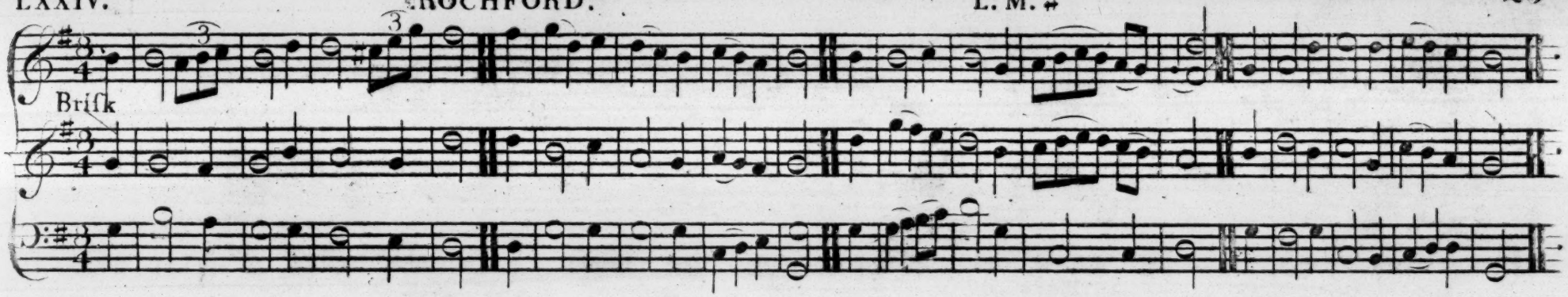
LXXII. LANCASTER. L. M. ♯



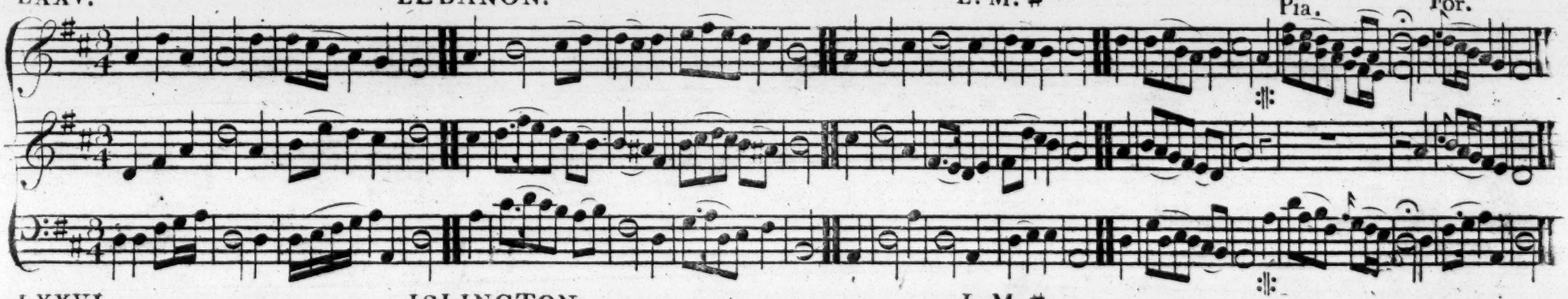
LXXIII. MANCHESTER. L. M. ♯



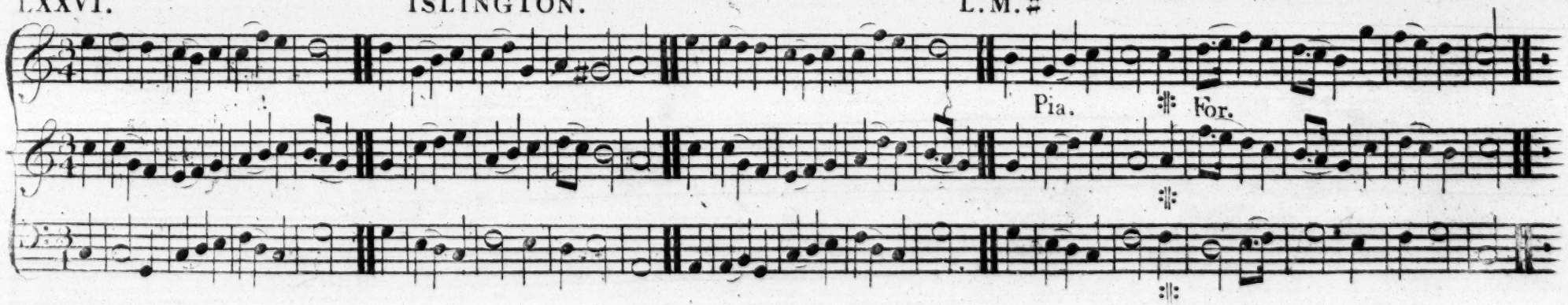
LXXIV. ROCHFORD. L. M. ♯



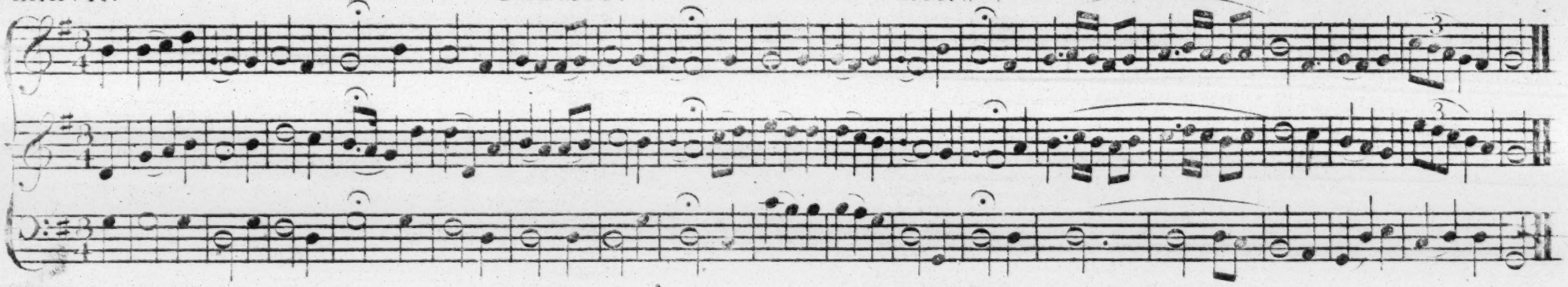
LXXV. LEBANON. L. M. ♯



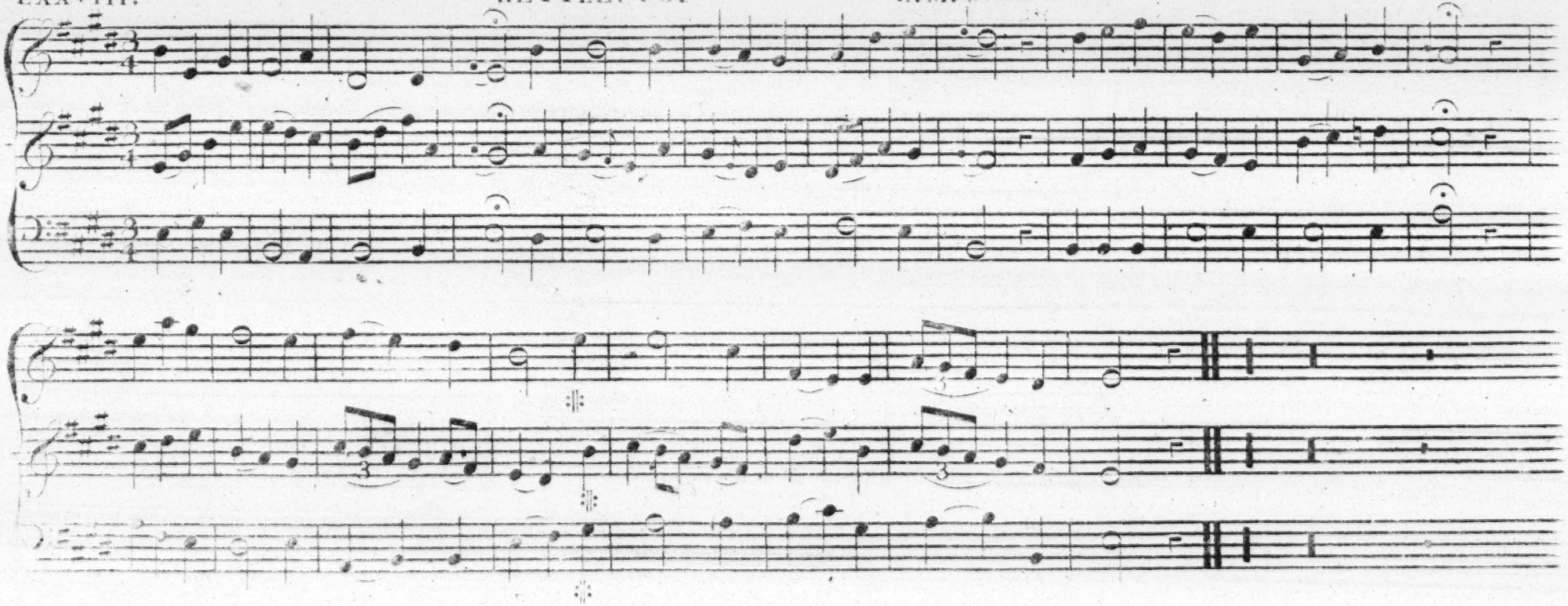
LXXVI. ISLINGTON. L. M. ♯



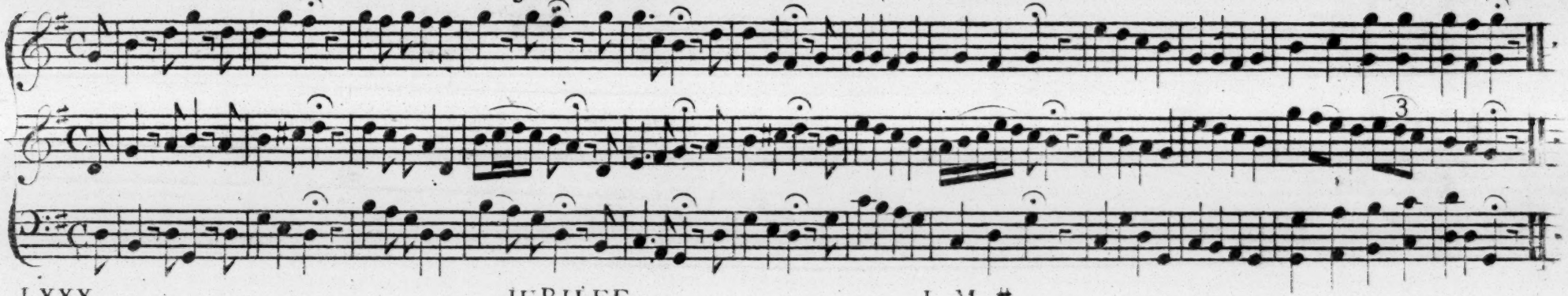
LXXVII. PALMIS. L.M.♯



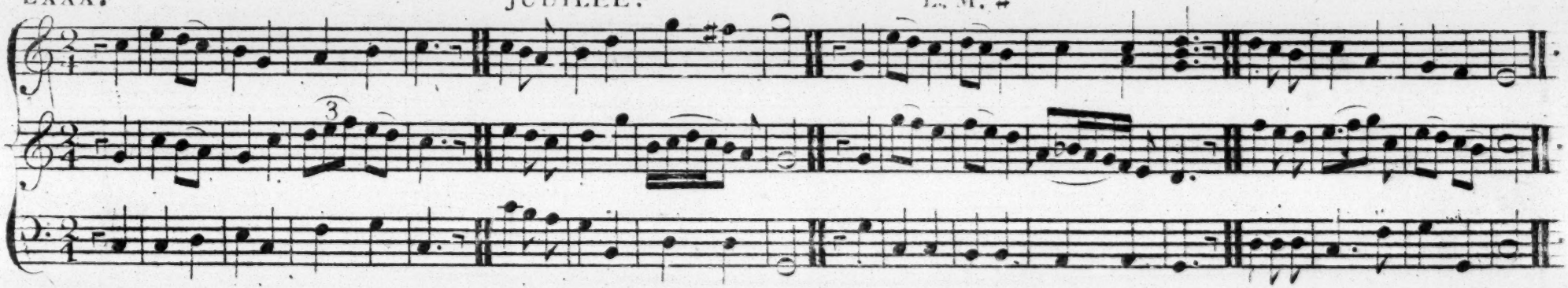
LXXVIII. KETTLEBY's. L.M.♯



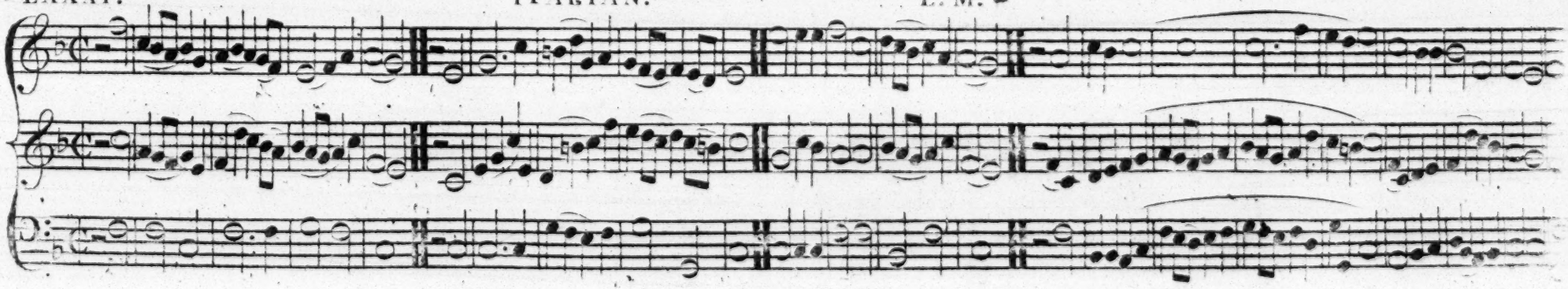
LXXIX. JUDGMENT. L.M. ♯



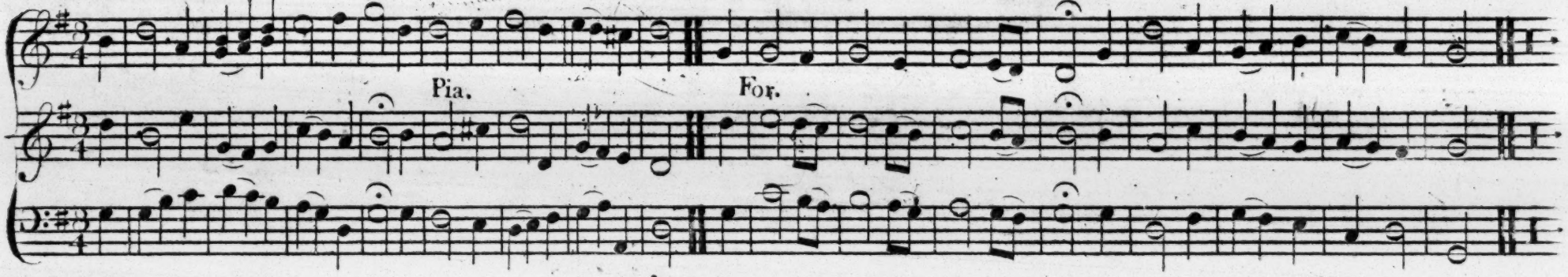
LXXX. JUBILEE. L.M. ♯



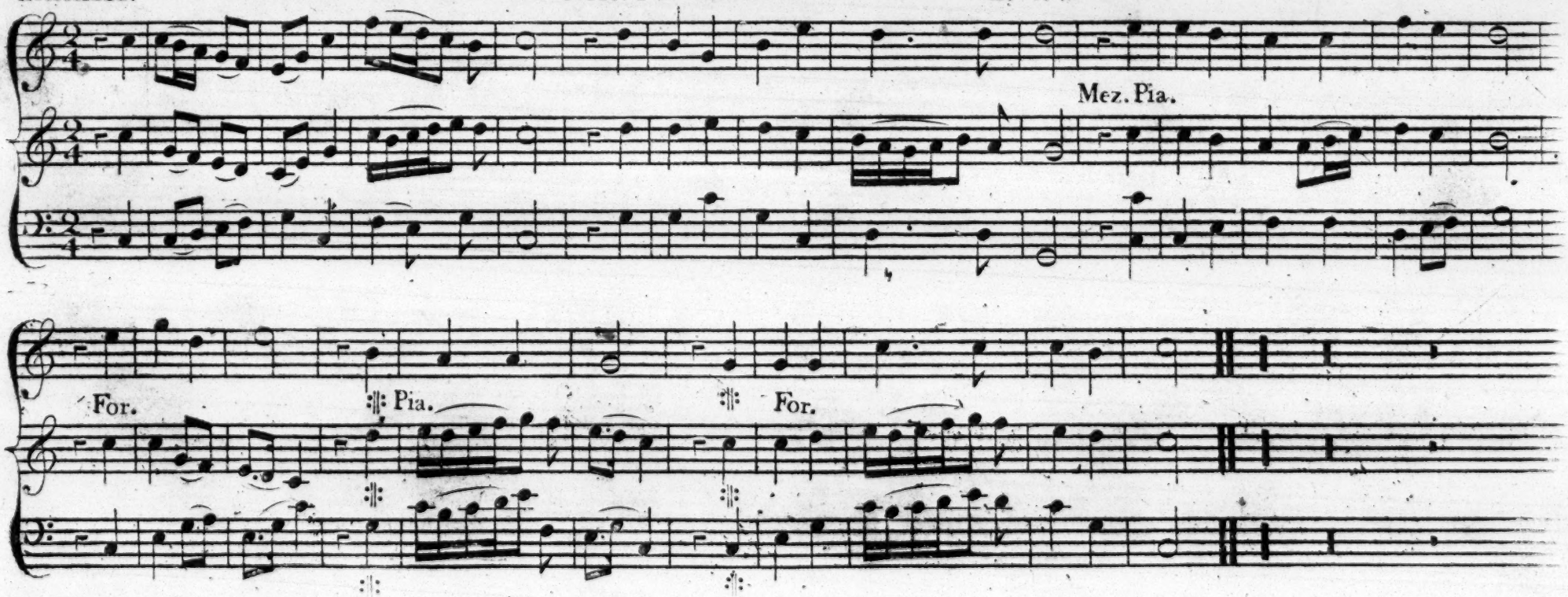
LXXXI. ITALIAN. L.M. ♯



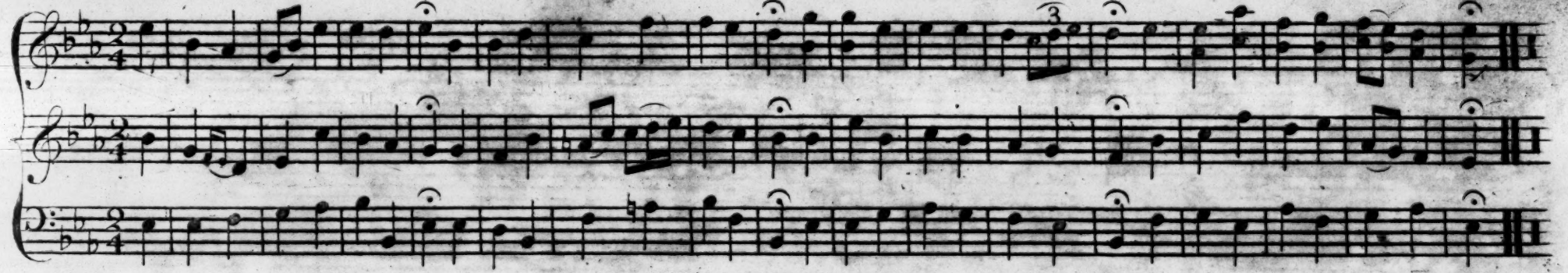
LXXXII. CAREY's. L. M. ♯



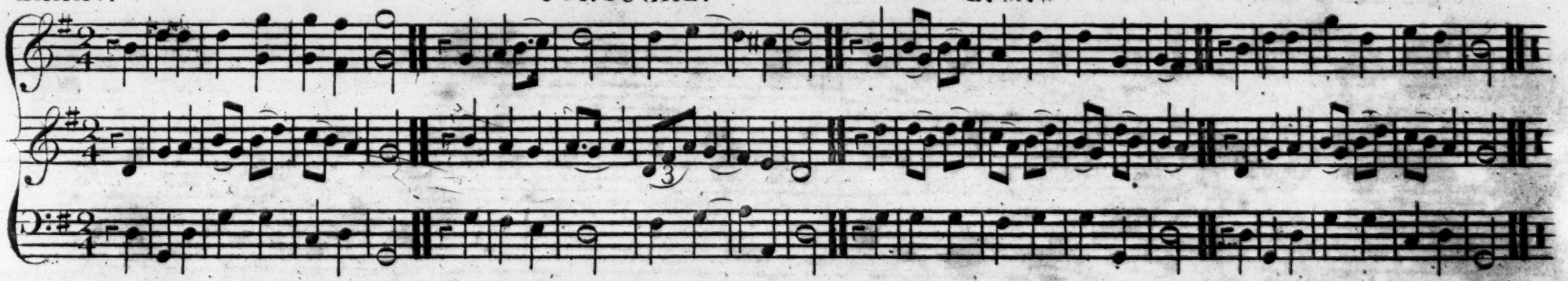
LXXXIII. SAINT's AIR. L. M. ♯



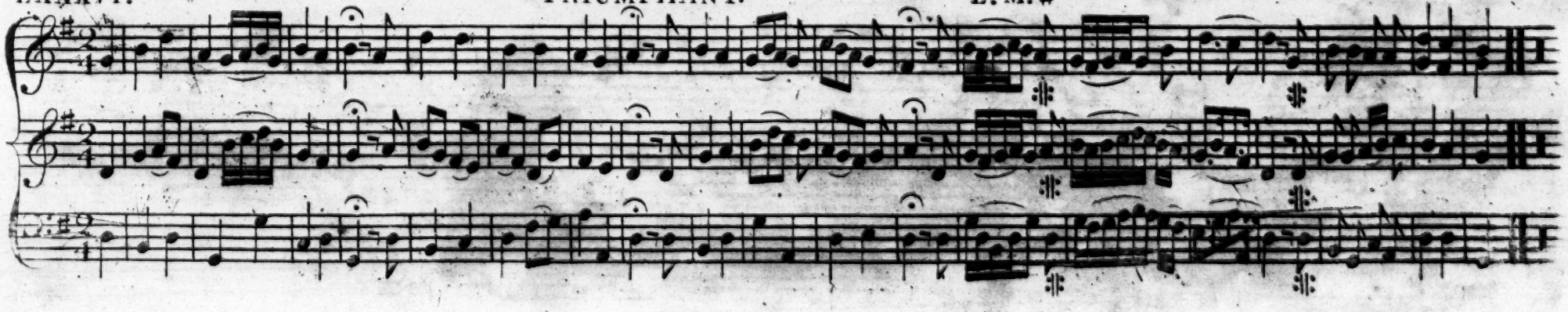
LXXXIV. WILTON. L. M. ♯



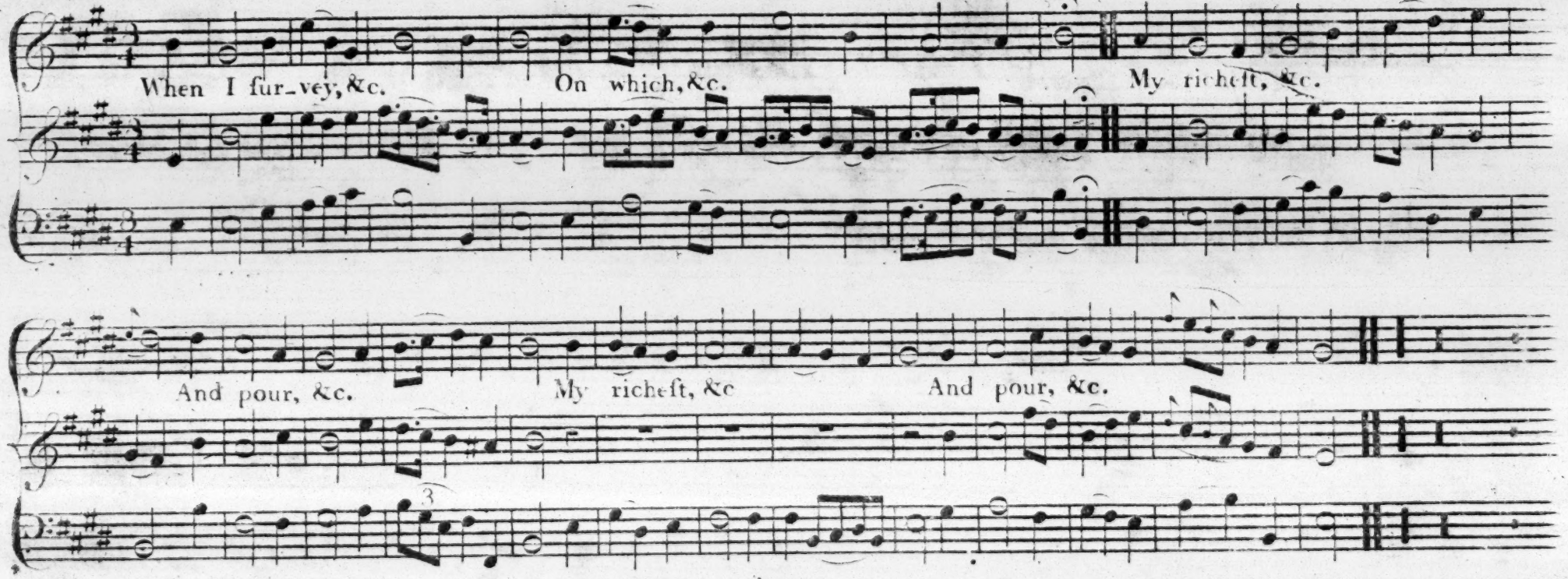
LXXXV. PORTUGAL. L. M. ♯



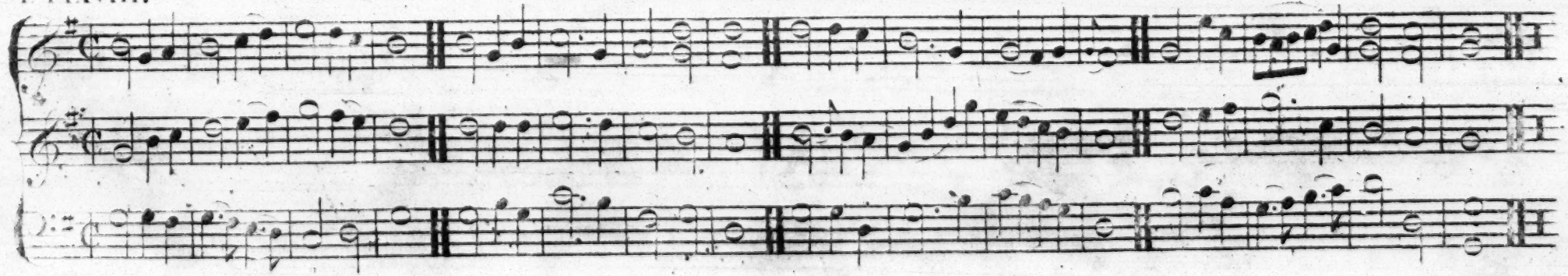
LXXXVI. TRIUMPHANT. L. M. ♯



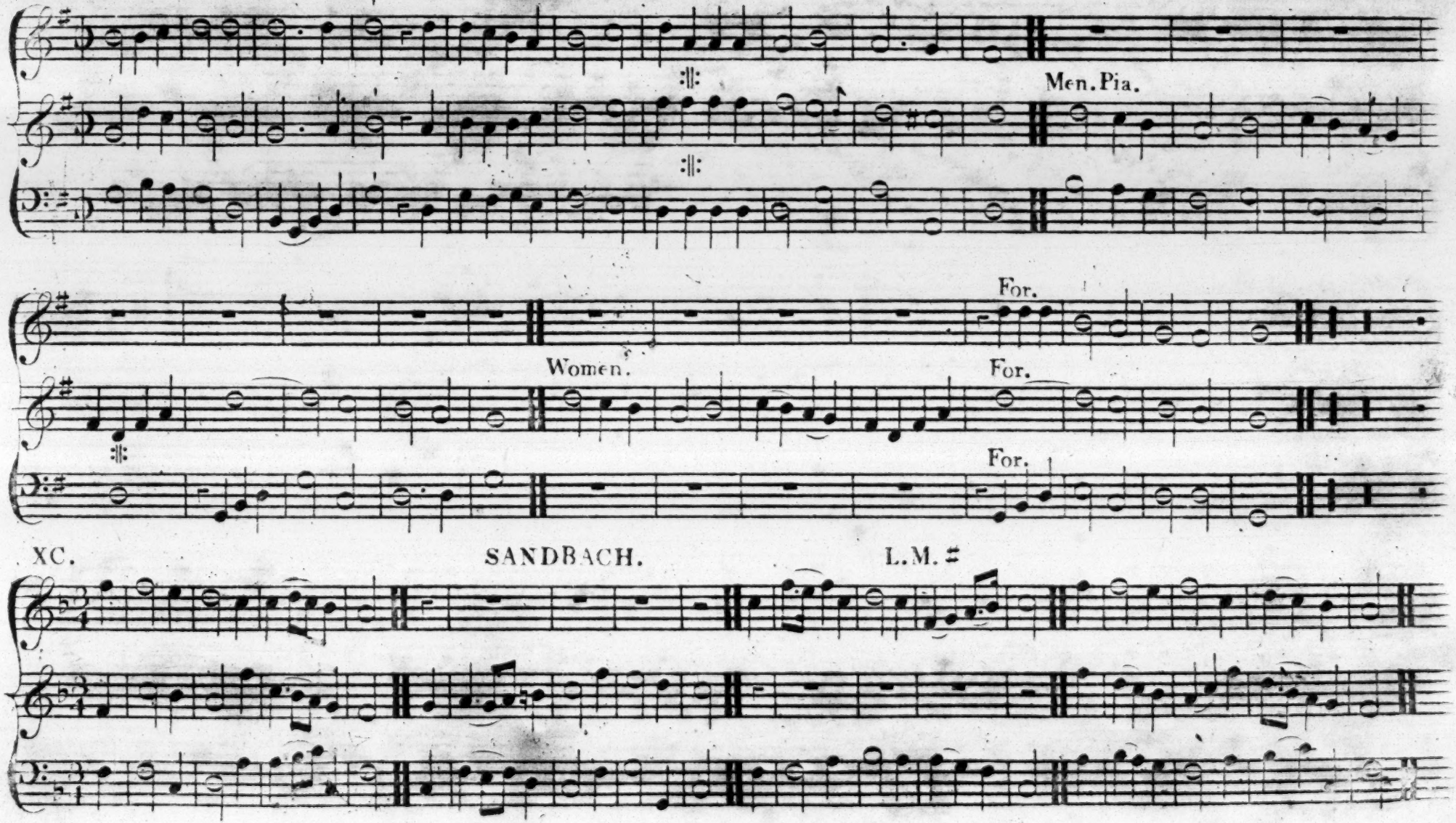
LXXXVII. EDEN. L. M. ♯



LXXXVIII. ADDISON's 19th Pſalm. L. M. ♯

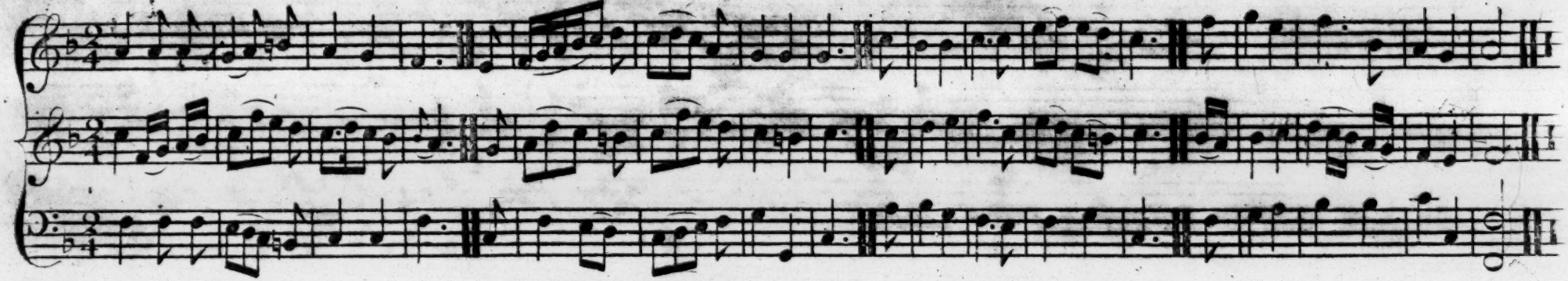


LXXXIX. BROMLEY. L.M.♯

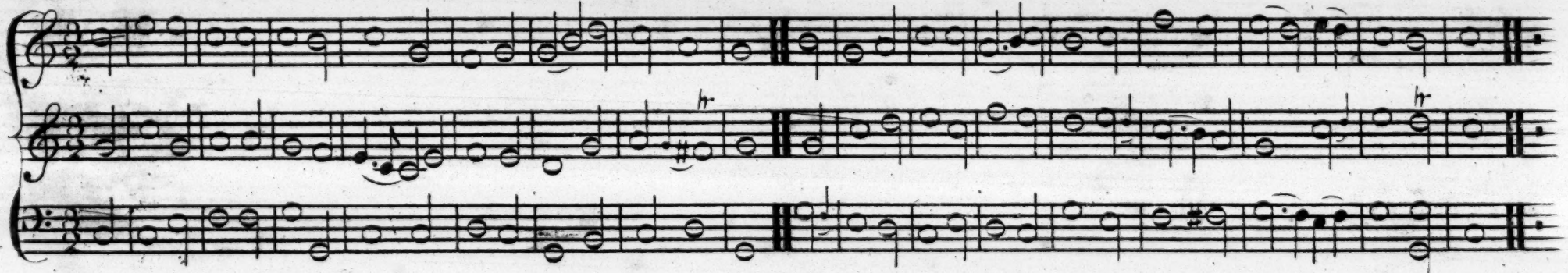


XC. SANDBACH. L.M.♯

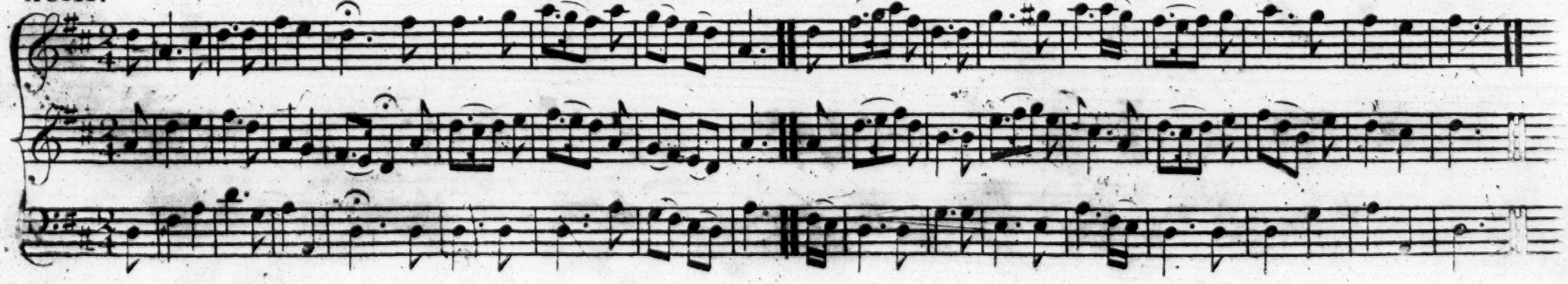
XCI. CARMEL. L. M. ♯



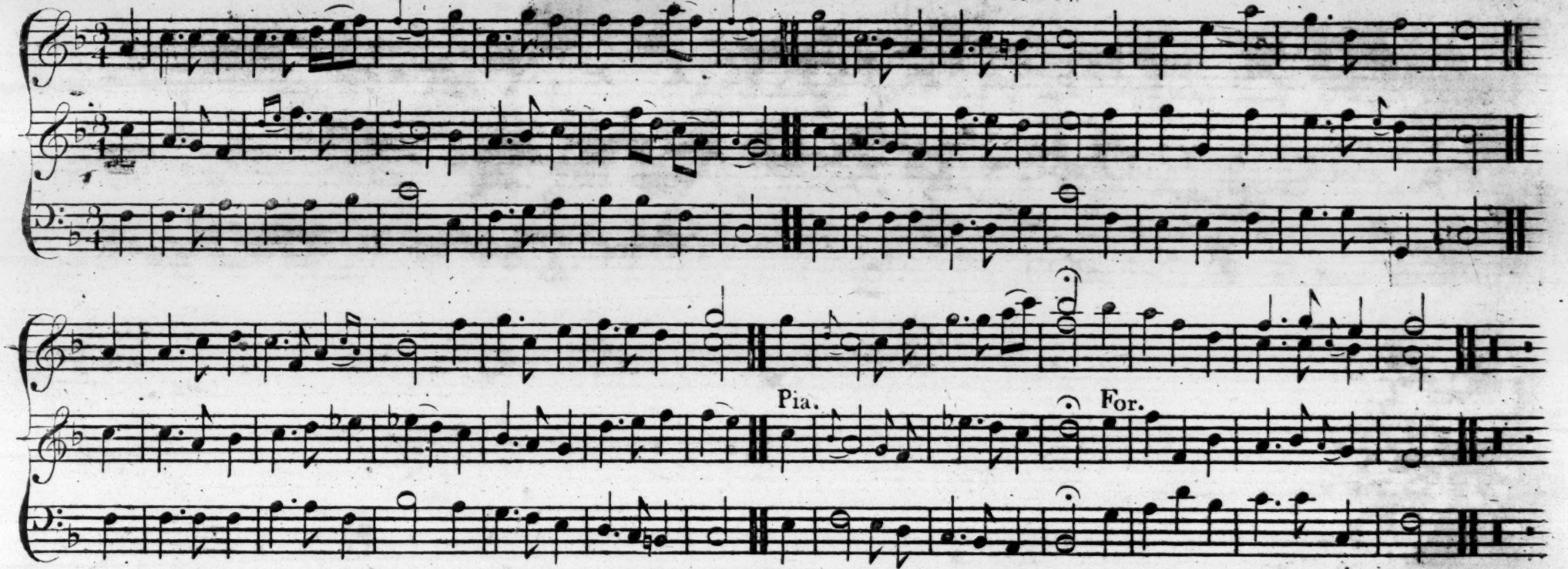
XCII. WINCHESTER. L. M. ♯



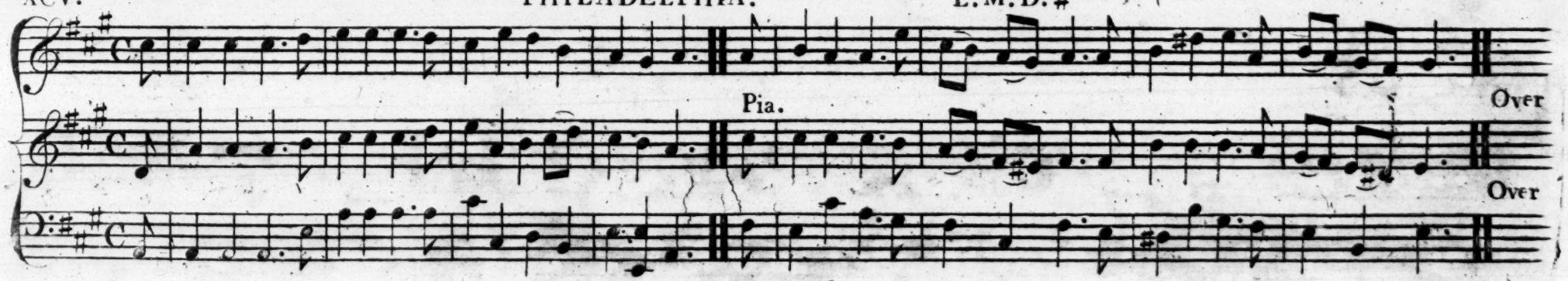
XCIII. ANTIGUA. L. M. ♯



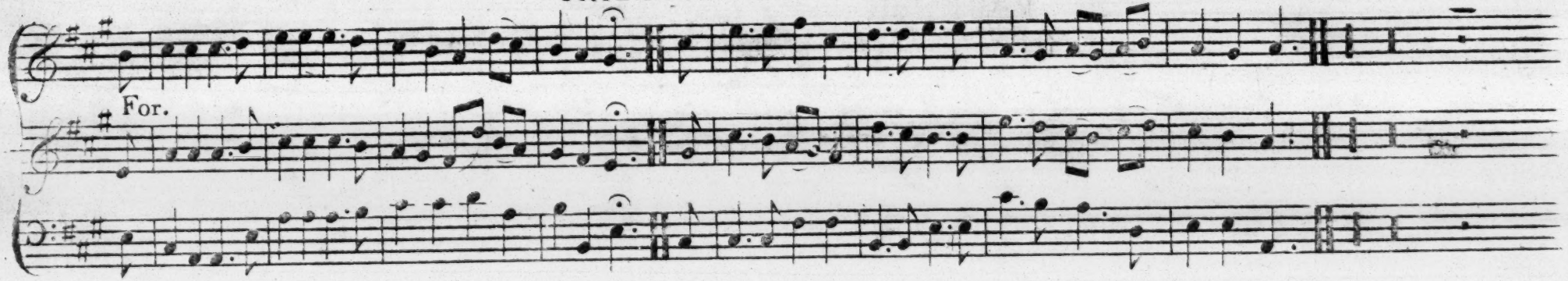
XCIV. UXBRIDGE. L. M. D. #



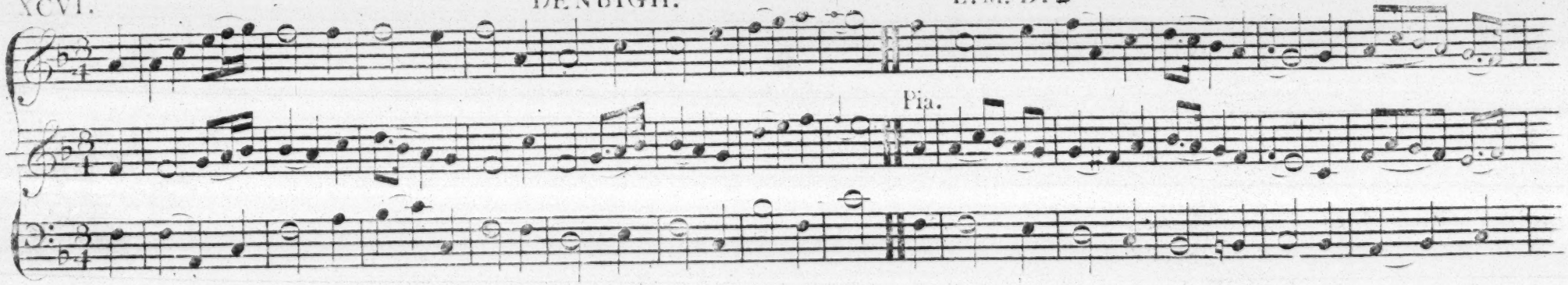
XCV. PHILADELPHIA. L. M. D. #

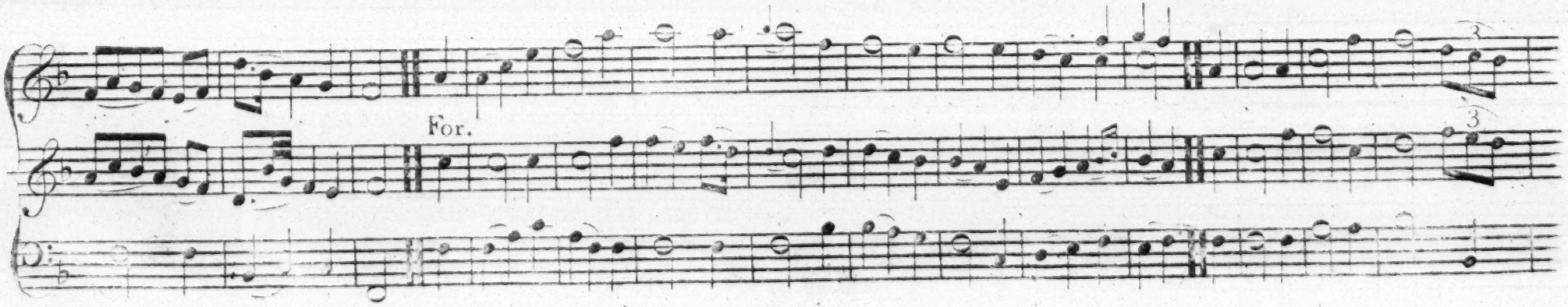


PHILADELPHIA Continued.

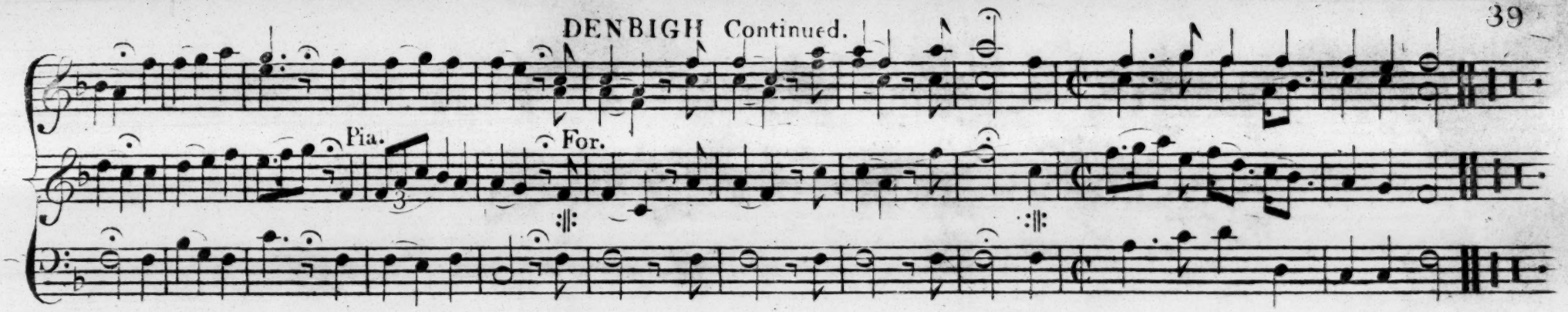


XCVI. DENBIGH. L. M. D.

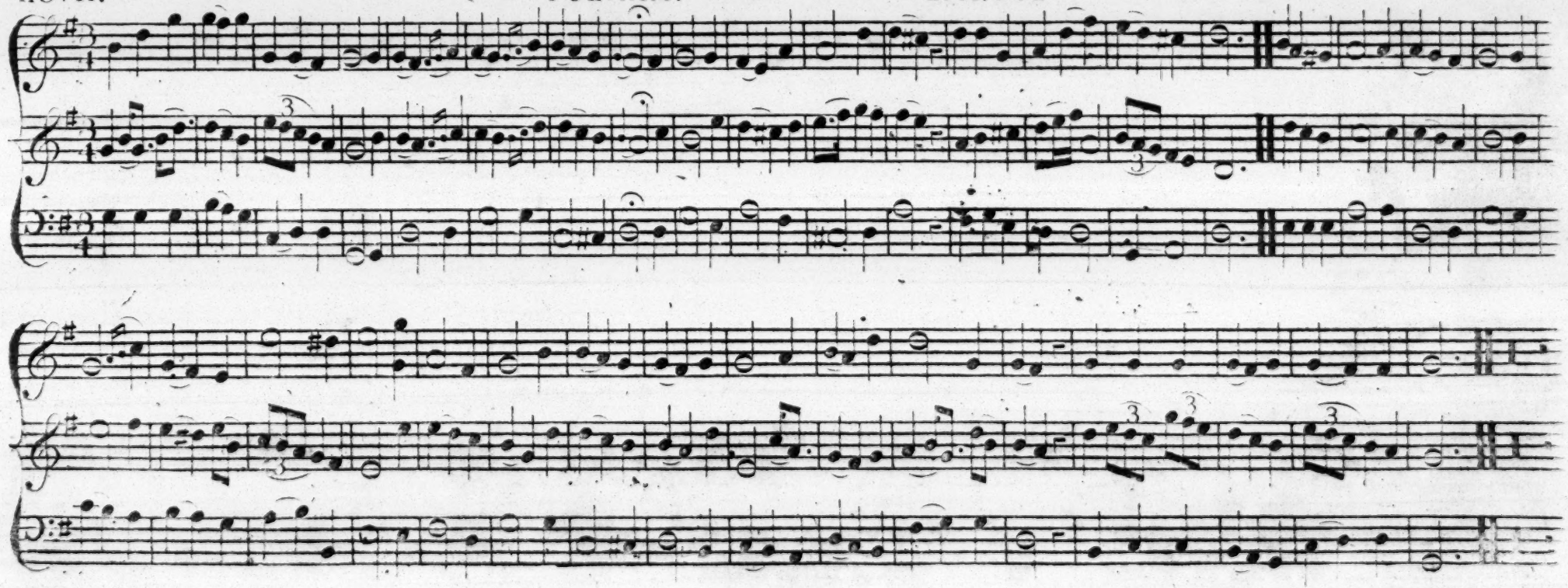




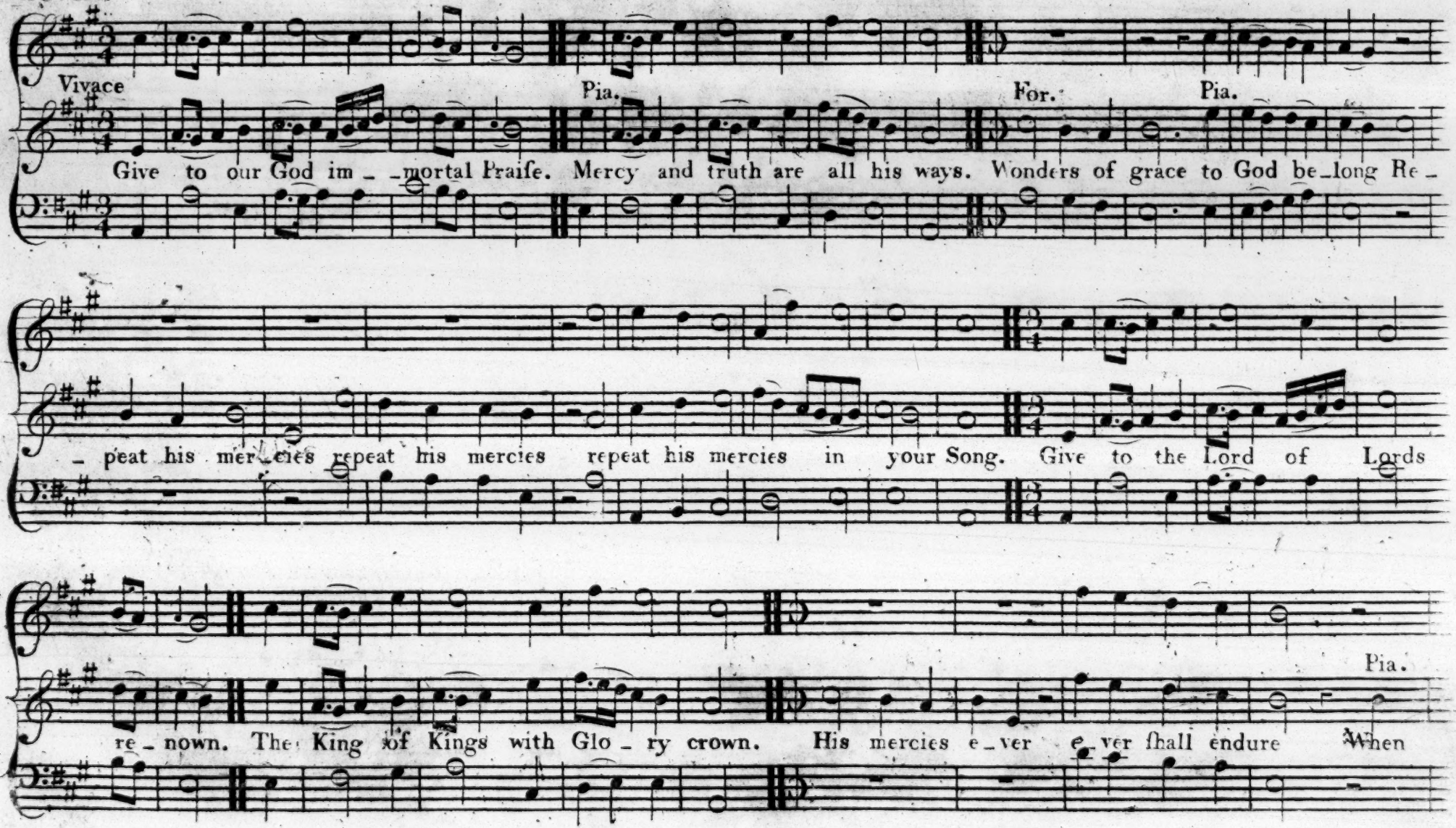
DENBIGH Continued.

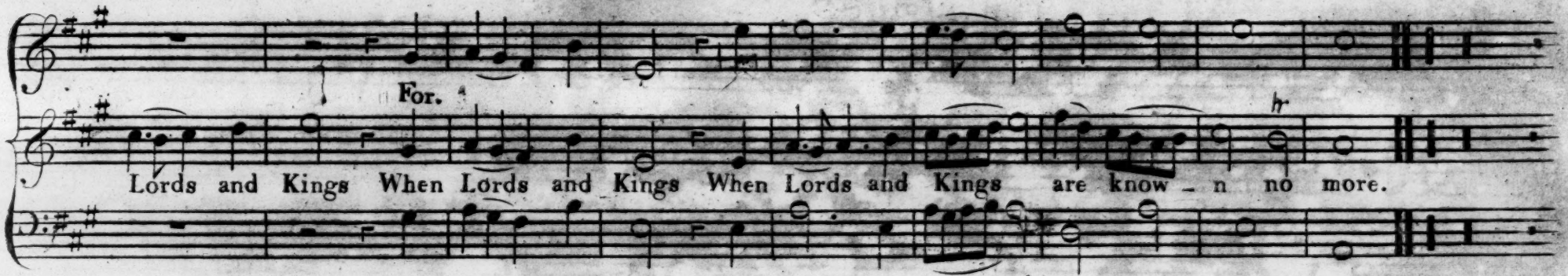


XCVII. FULHAM. L. M. D. ♯

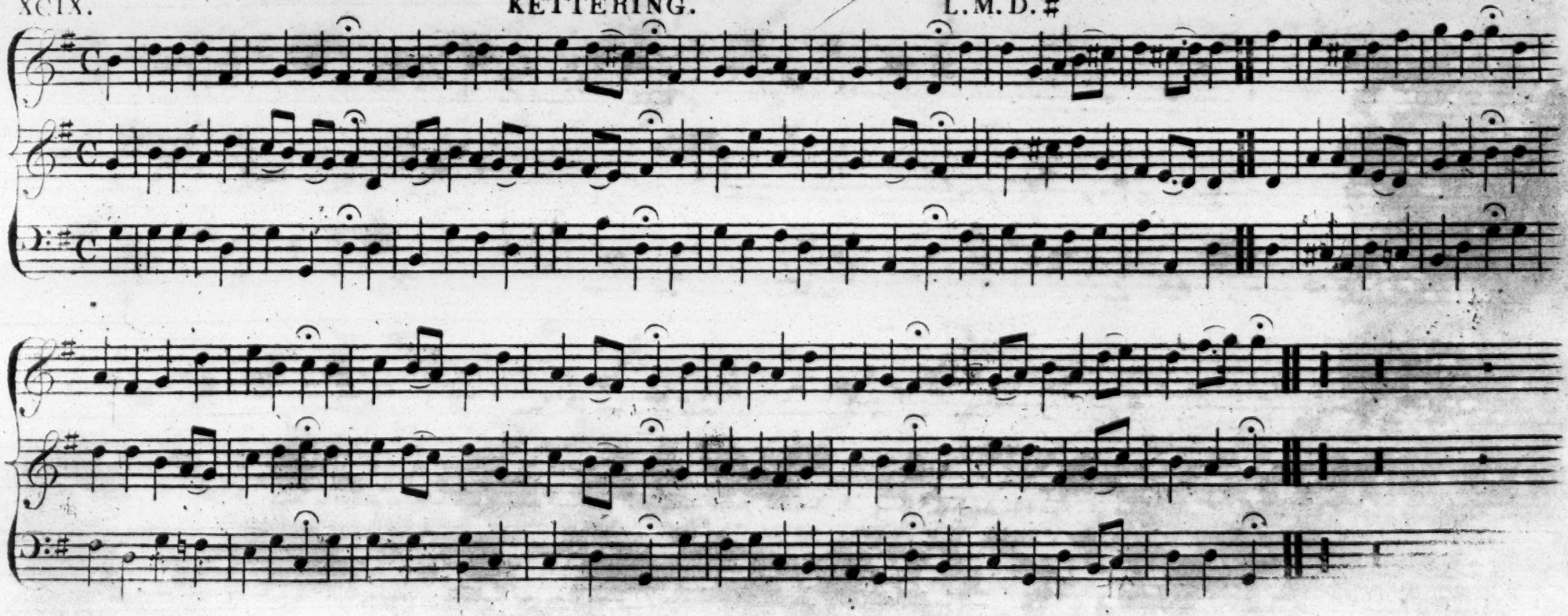


XCVIII. SOUTHAMPTON. L.M.D.♯



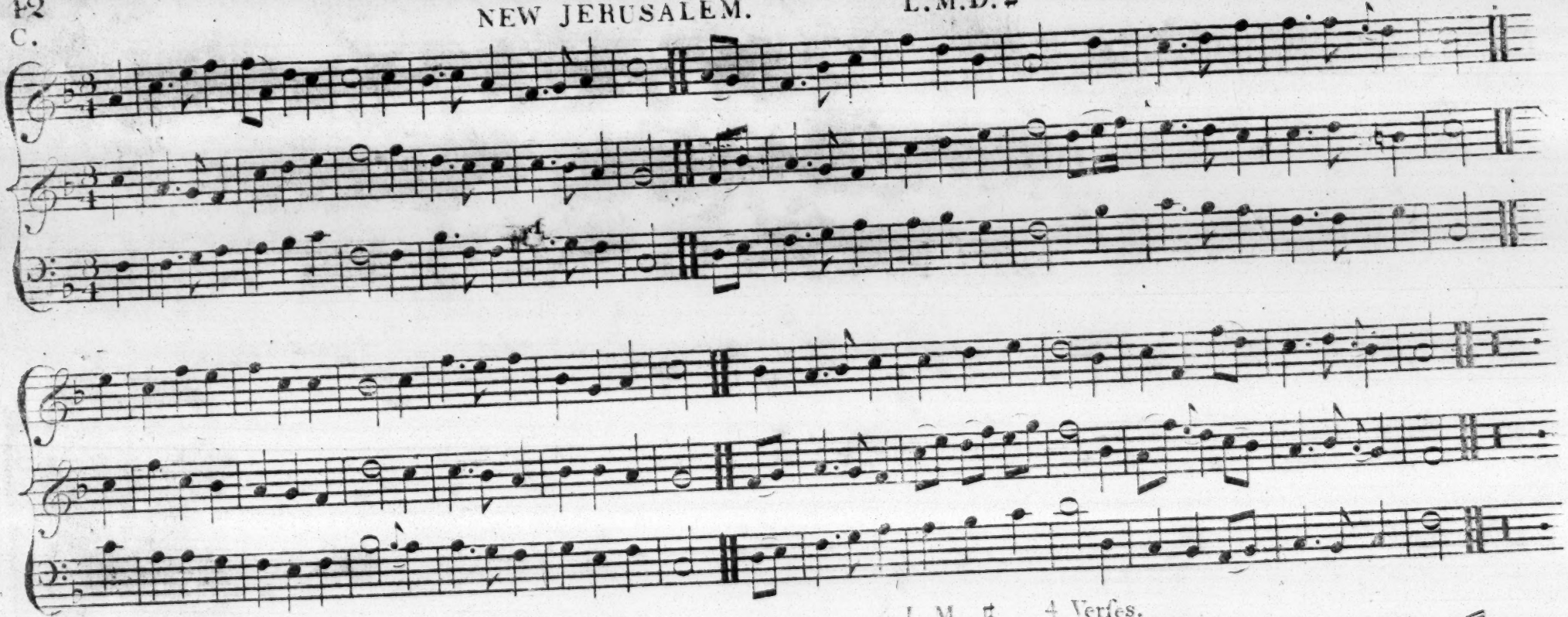


XCIX. KETTERING. L.M.D.♯



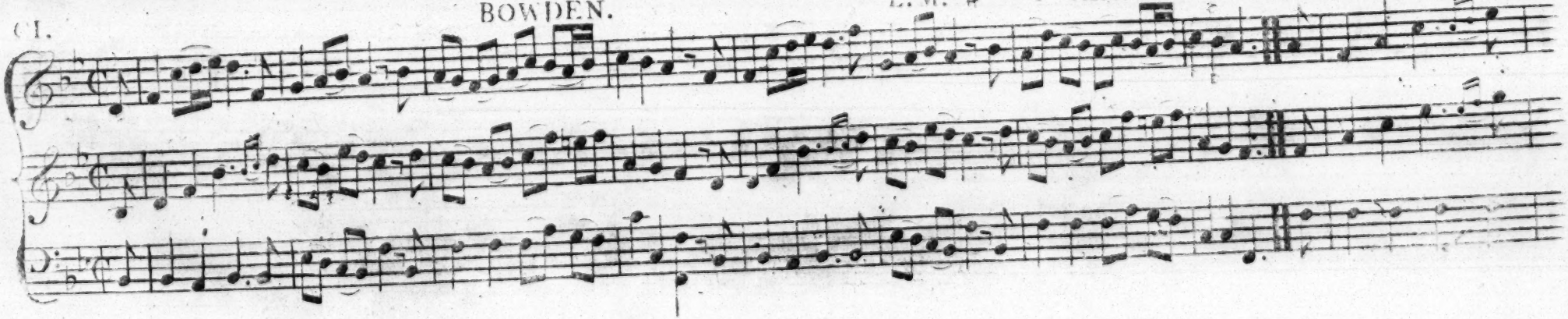
C.

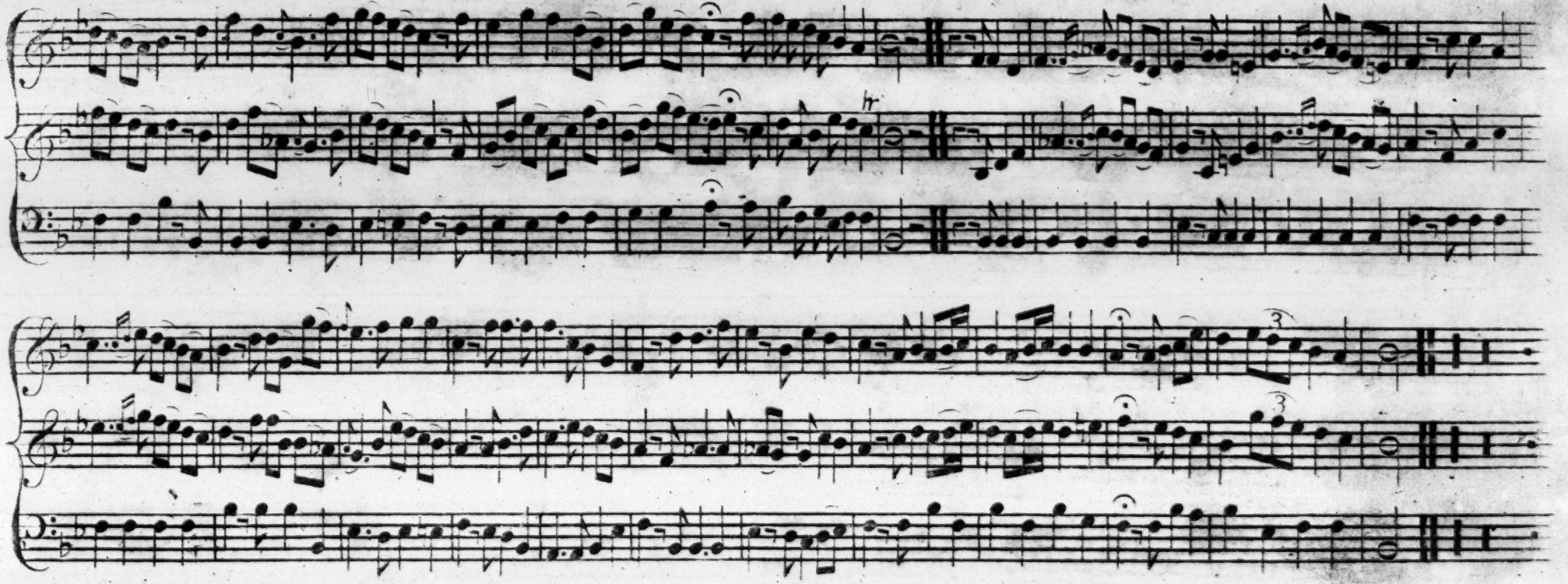
NEW JERUSALEM. L.M.D.♯



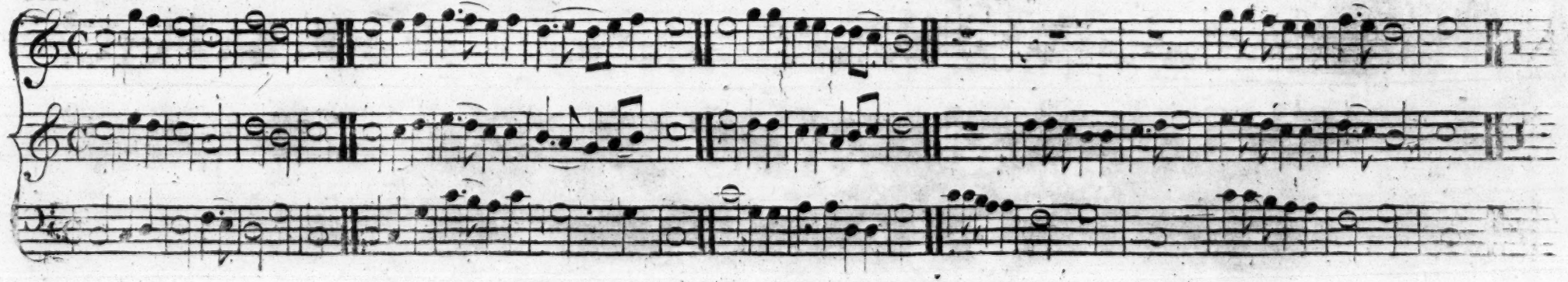
Cl.

BOWDEN. L.M. ♯ 4 Verses.

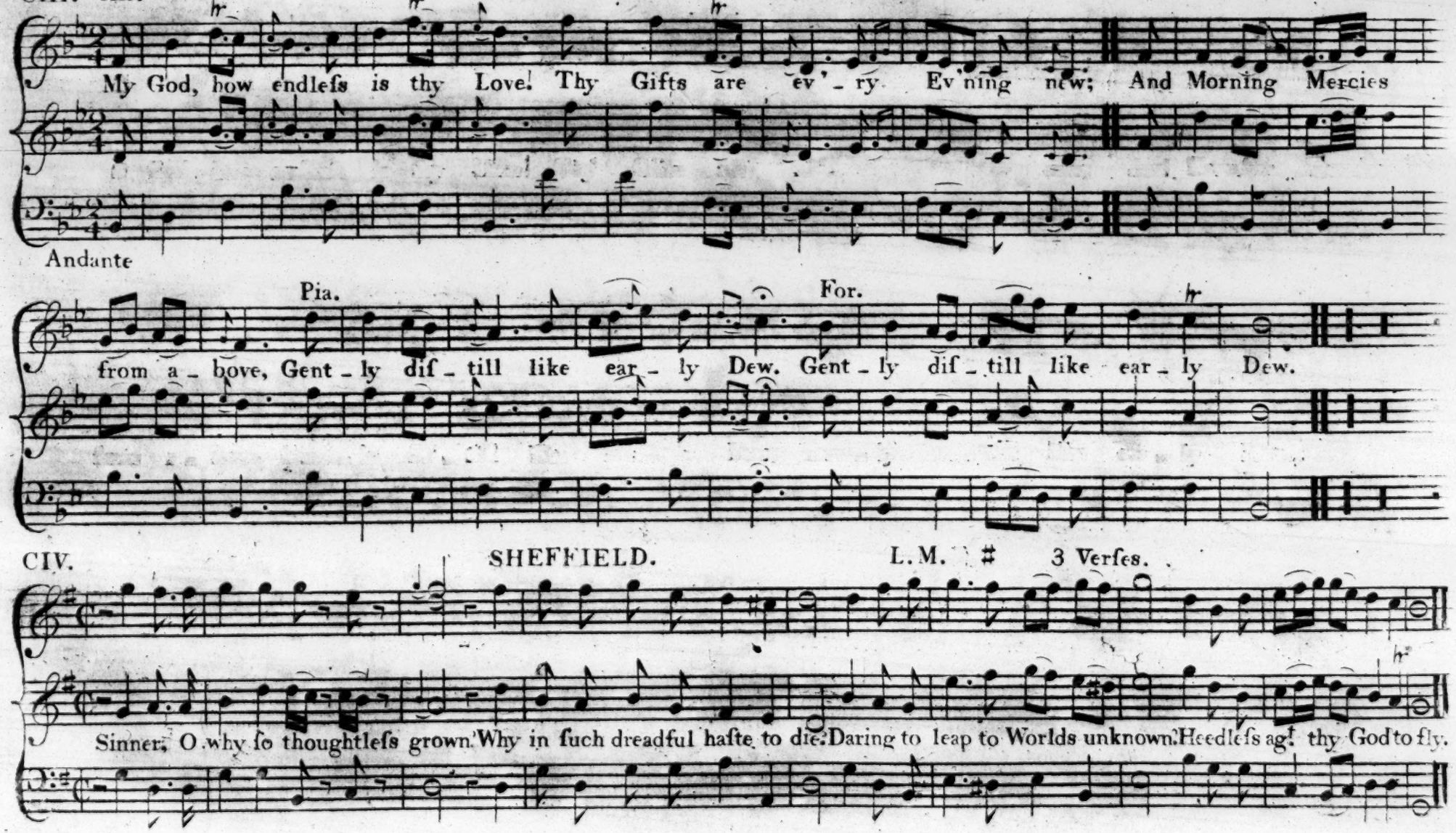




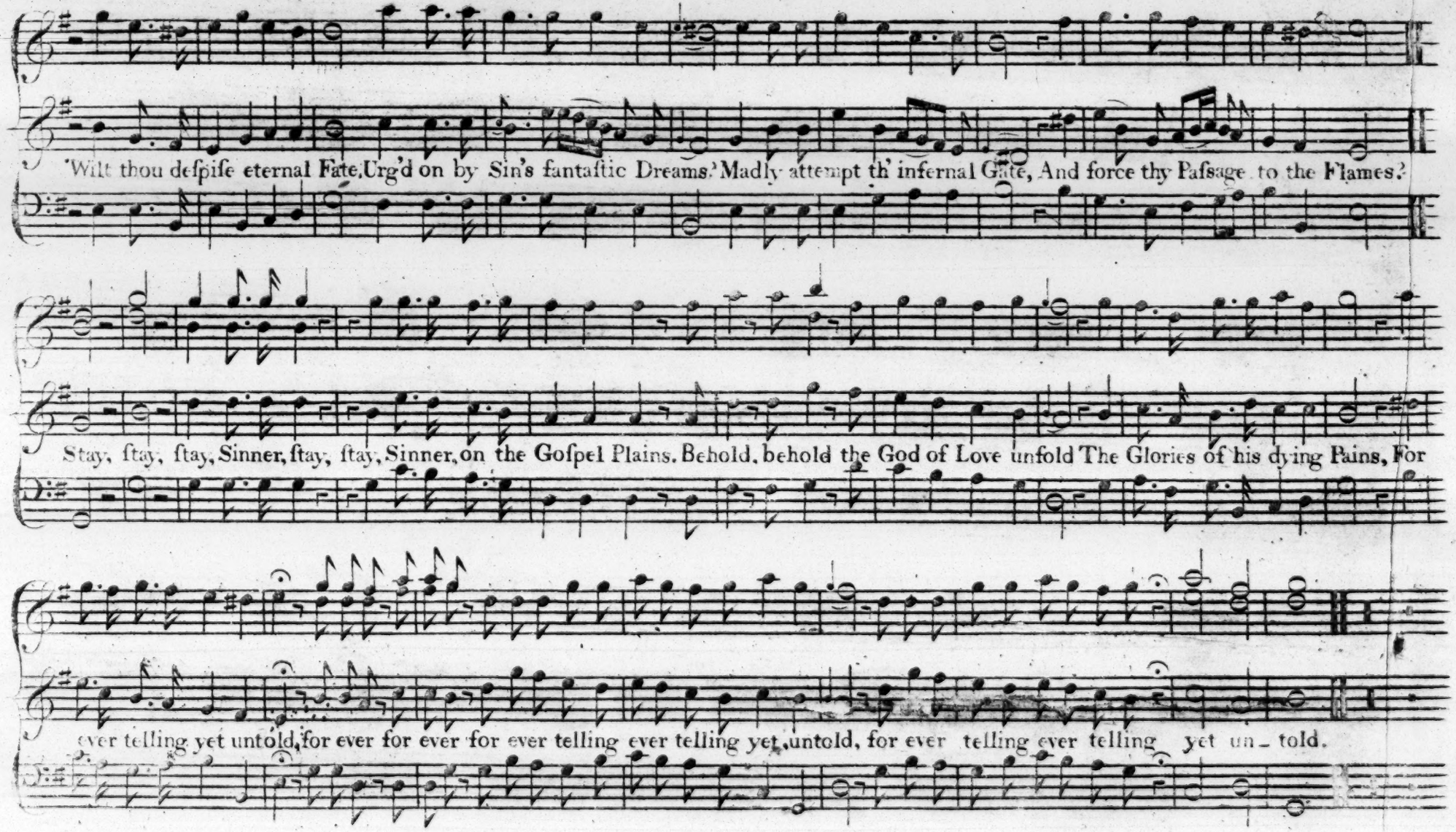
CII. DERBY'S 100. L. M. ♯



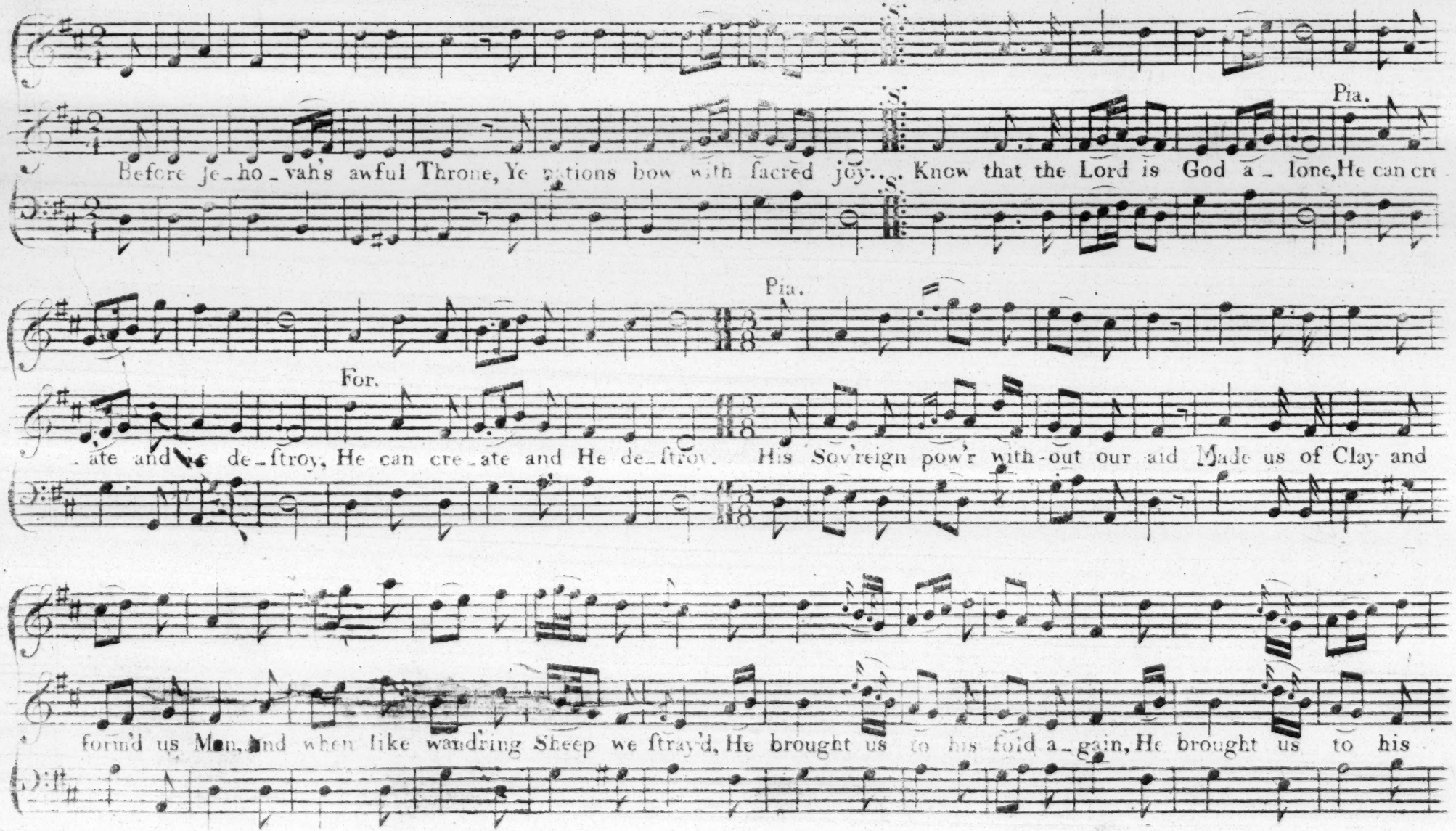
CIII. Air. NANTWICH. L. M. ♯

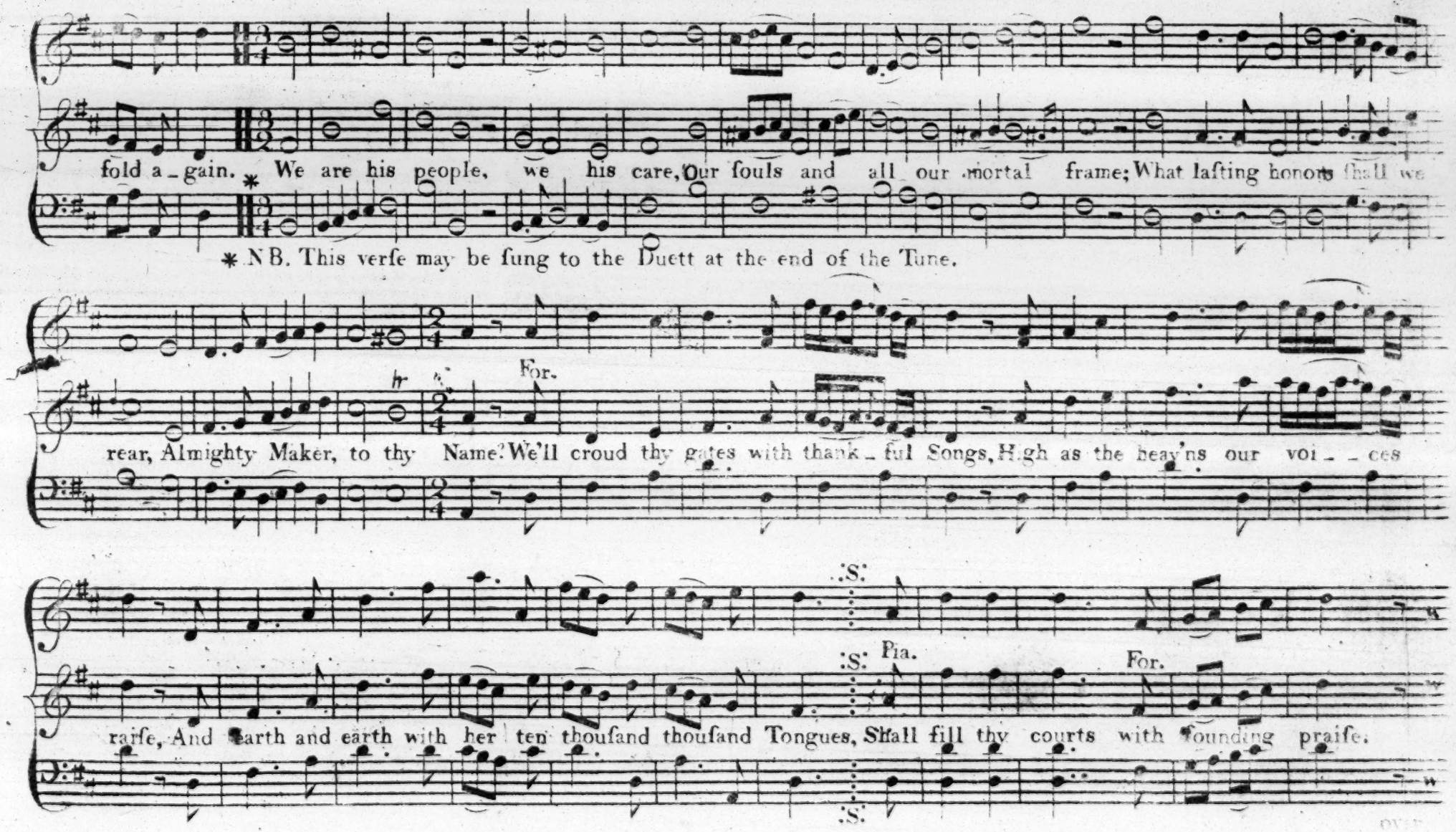


CIV. SHEFFIELD. L. M. ♯ 3 Verſes.

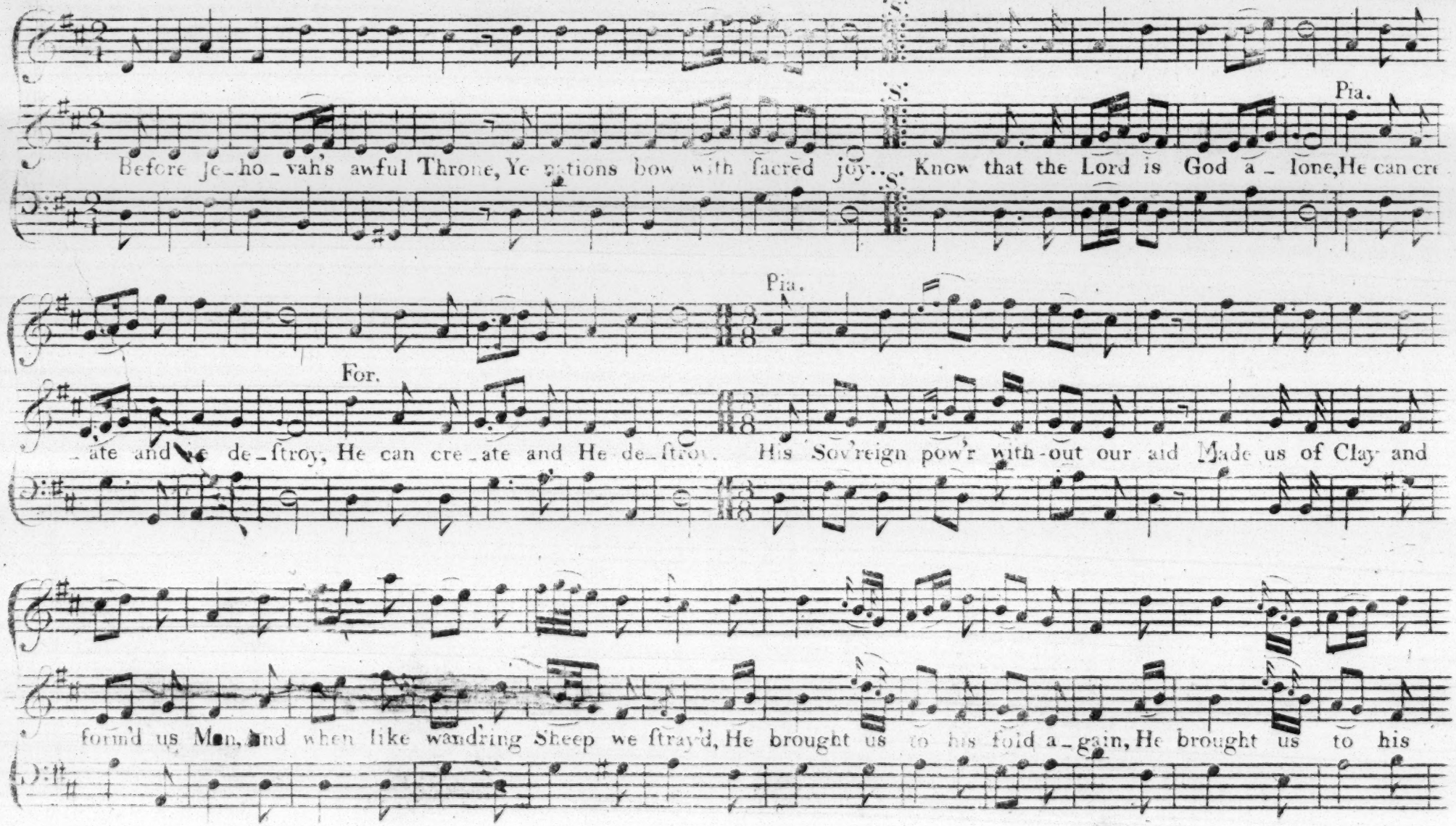

'Wilt thou deſpiſe eternal Fate, Urg'd on by Sin's fantaſtic Dreams? Madly attempt th' infernal Gate, And force thy Paſsage to the Flames?
Stay, ſtay, ſtay, Sinner, ſtay, ſtay, Sinner, on the Goſpel Plains. Behold, behold the God of Love unfold The Glories of his dying Pains, For
ever telling yet untold, for ever for ever for ever telling ever telling yet untold, for ever telling ever telling yet un_told.

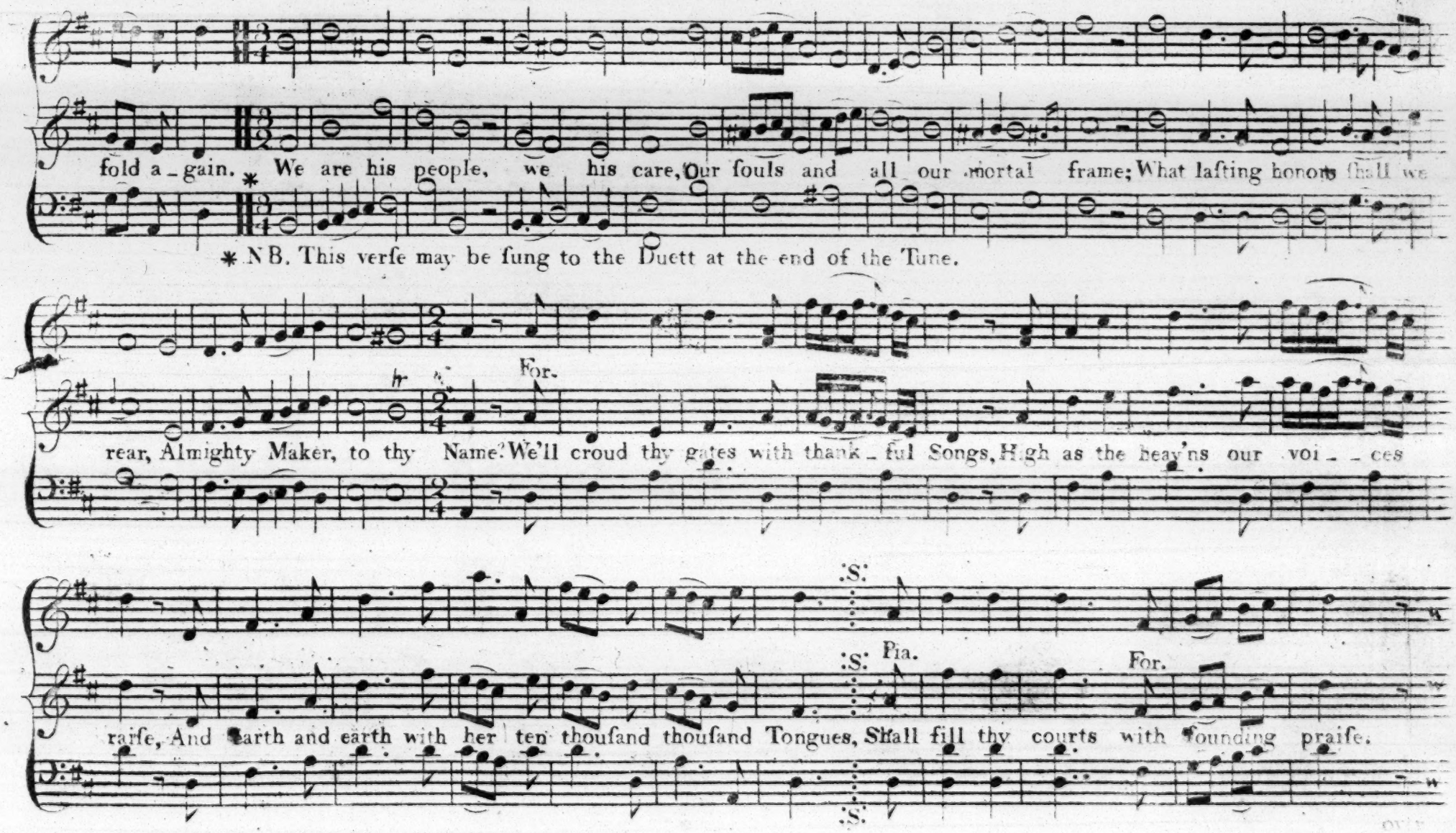
CV. DENMARK. L. M. ♯ 5 Verſes.



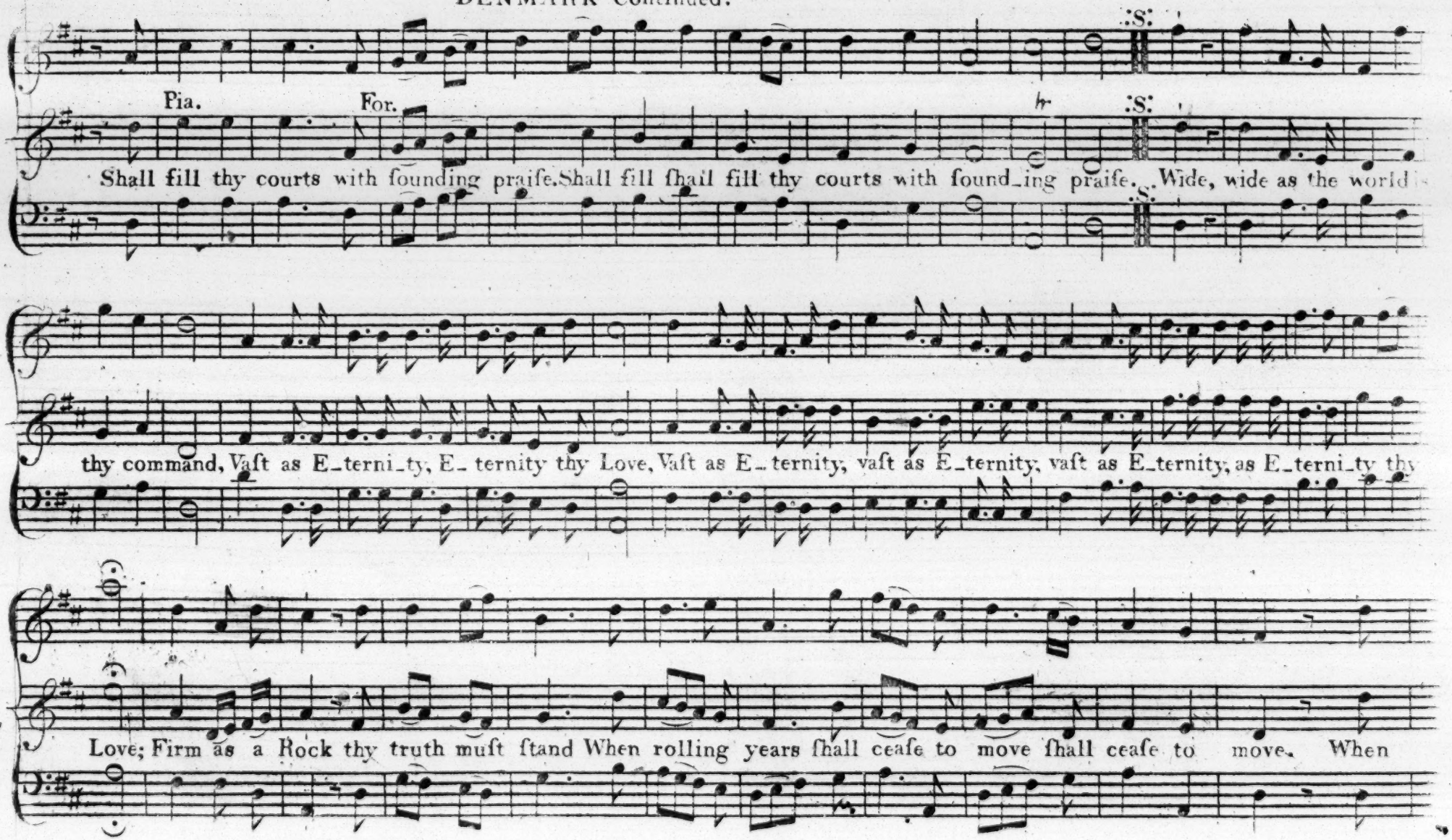

fold a_gain. * We are his people, we his care, Our ſouls and all our mortal frame; What laſting honors ſhall we
* N B. This verſe may be ſung to the Duett at the end of the Tune.
For.
rear, Almighty Maker, to thy Name? We'll croud thy gates with thank_ful Songs, High as the heav'ns our voi_ces
:S:
:S: Pia.
For.
raiſe, And earth and earth with her ten thouſand thouſand Tongues, Shall fill thy courts with ſounding praiſe.
:S:

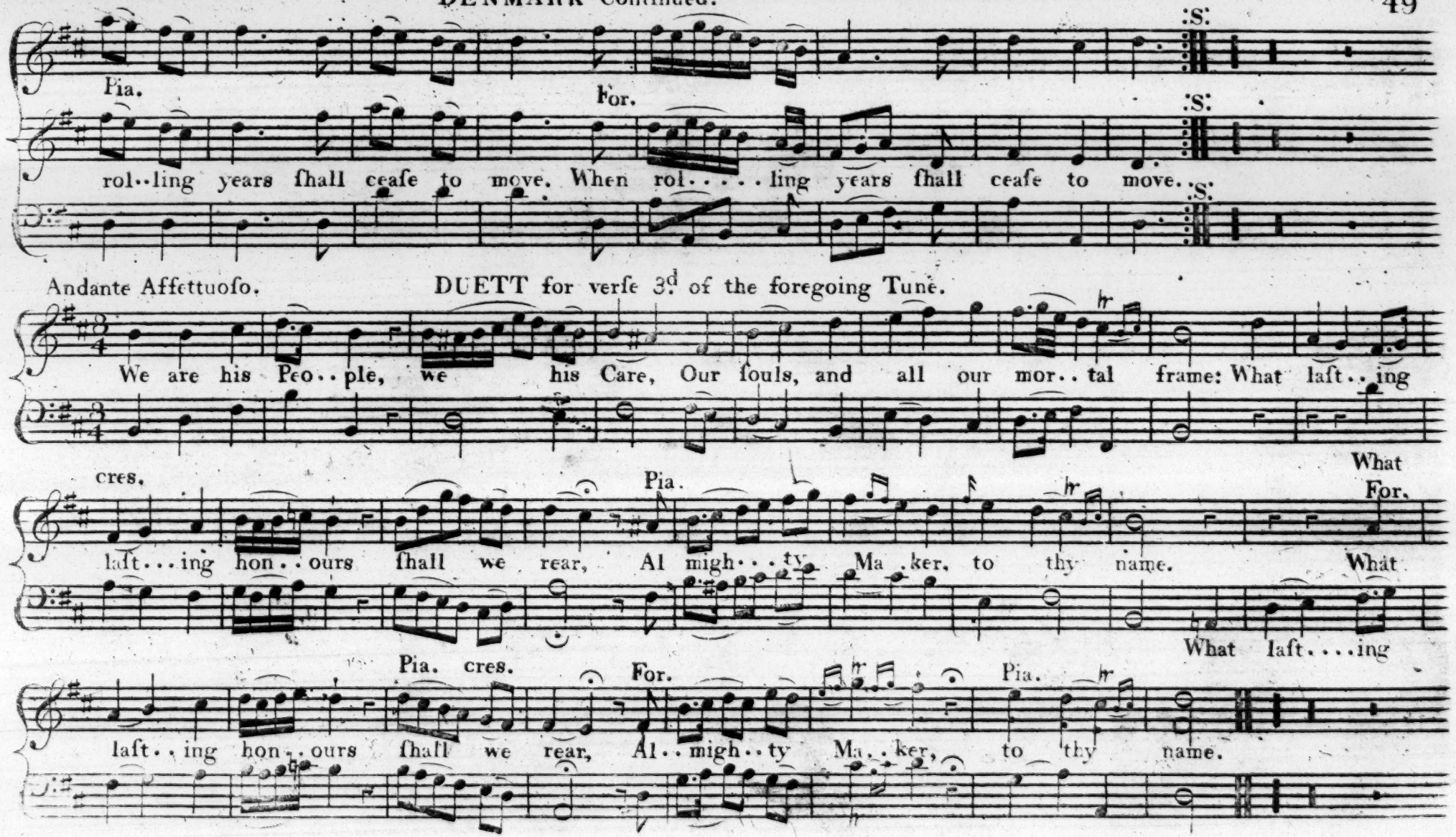
CV. DENMARK. L. M. # 5 Verſes.



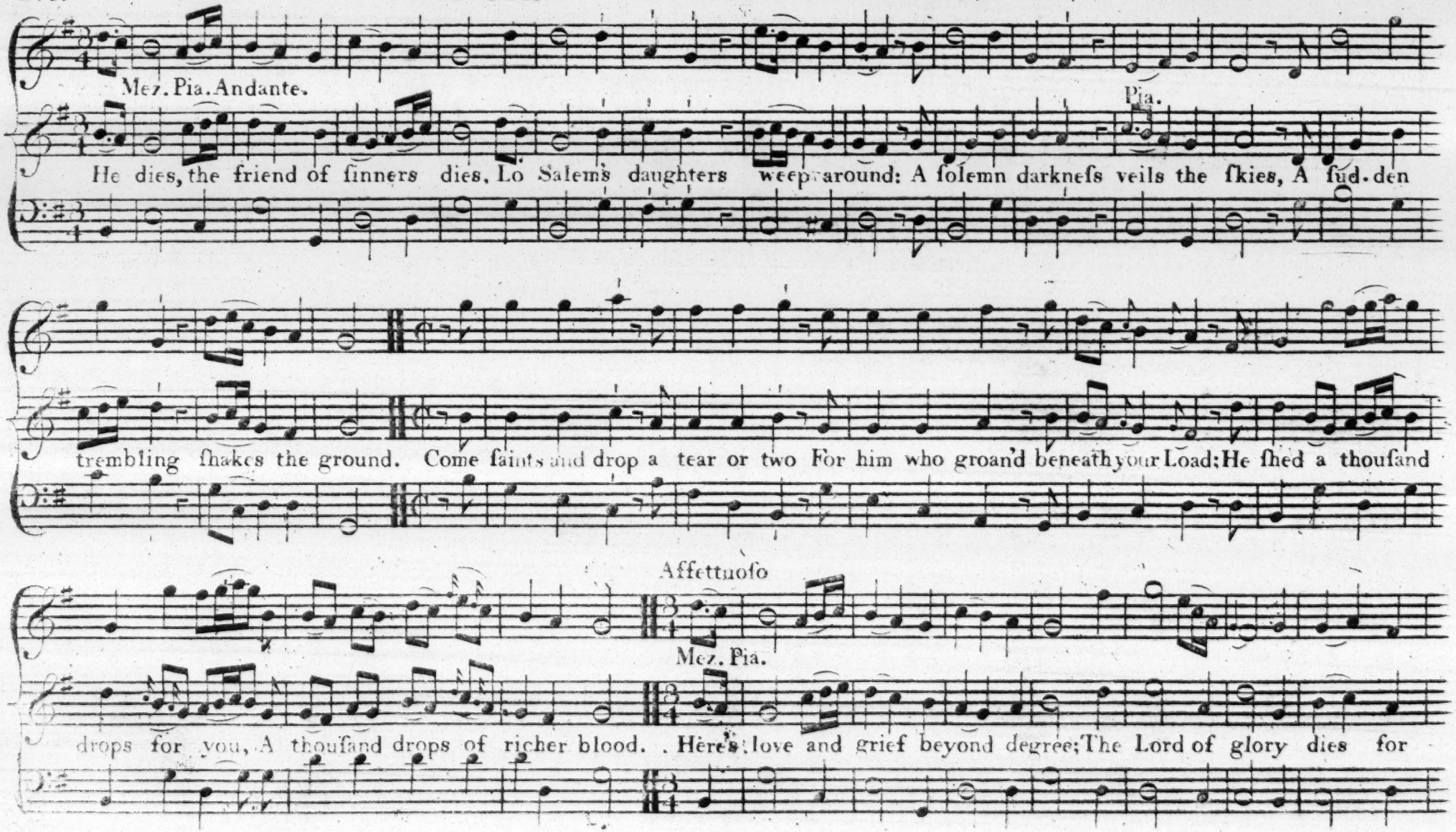

fold a_gain. * We are his people, we his care, Our ſouls and all our mortal frame; What laſting honors ſhall we
* N B. This verſe may be ſung to the Duett at the end of the Tune.
For.
rear, Almighty Maker, to thy Name? We'll croud thy gates with thank_ful Songs, High as the heav'ns our voi_ces
:S:
:S: Pia.
For.
raiſe, And earth and earth with her ten thouſand thouſand Tongues, Shall fill thy courts with ſounding praiſe.
:S:

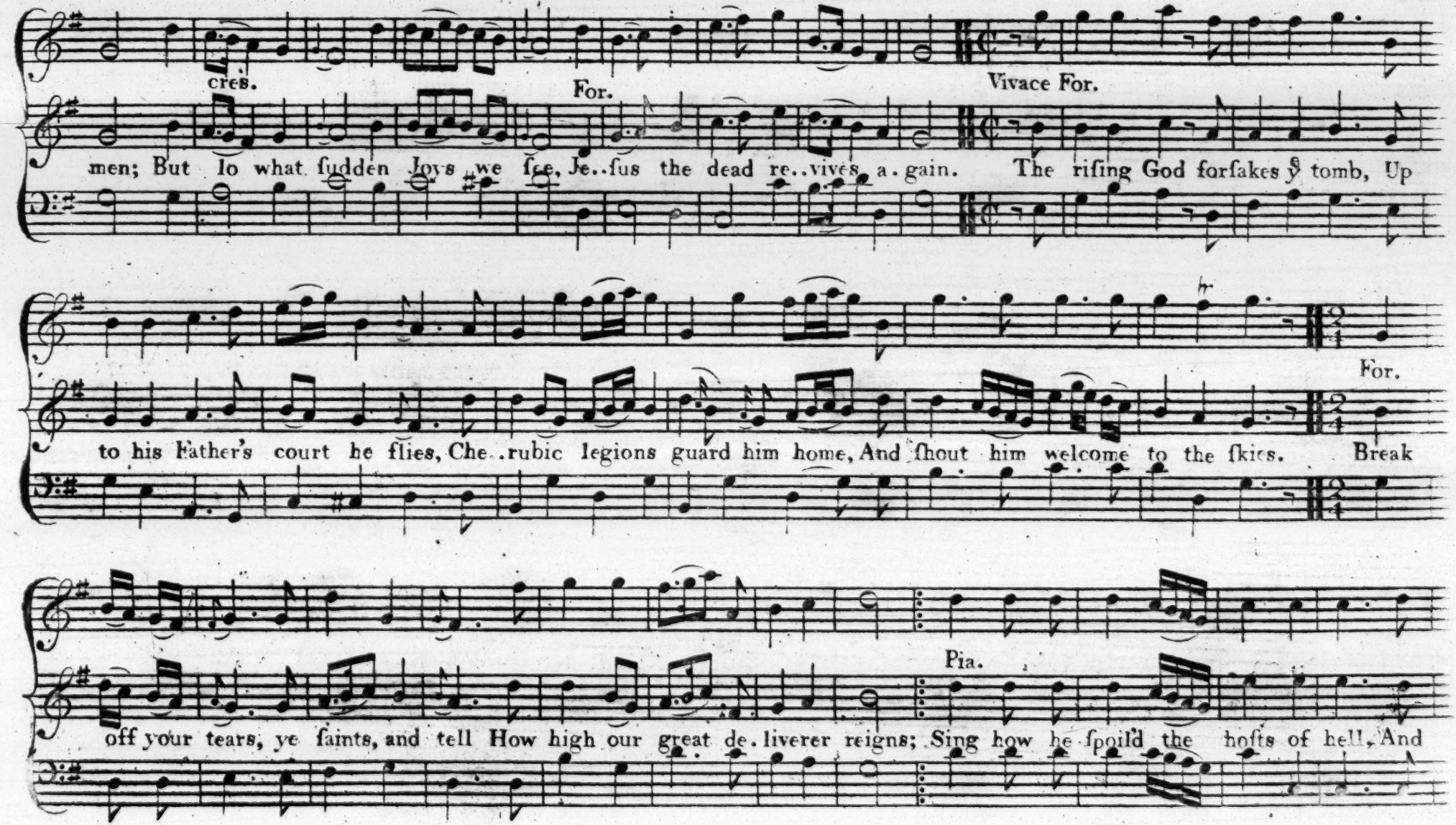
DENMARK Continued.



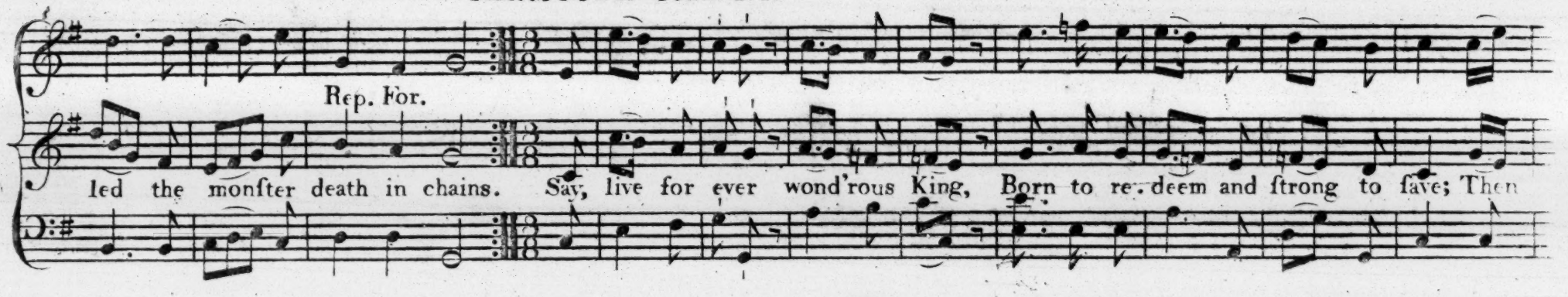

Pia.
For.
rol..ling years ſhall ceaſe to move. When rol.....ling years ſhall ceaſe to move.
Andante Affettuoſo.
DUETT for verſe 3d of the foregoing Tune.
We are his Peo..ple, we his Care, Our ſouls, and all our mor..tal frame: What laſt..ing
cres.
Pia.
What
For.
laſt...ing hon..ours ſhall we rear, Al migh...ty Ma..ker, to thy name. What
What laſt....ing
Pia. cres.
For.
Pia.
laſt..ing hon..ours ſhall we rear, Al..migh..ty Ma..ker, to thy name.

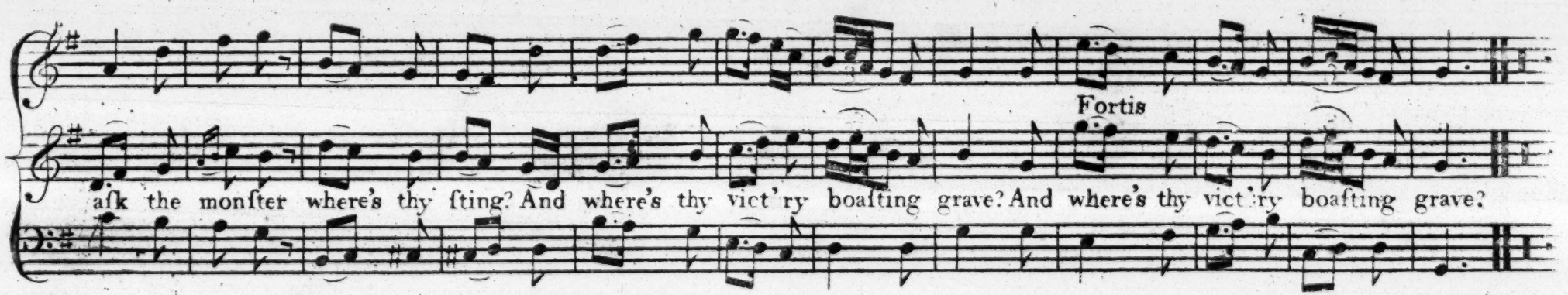
CVI. YARMOUTH. L. M. ♯ 6 Verſes.



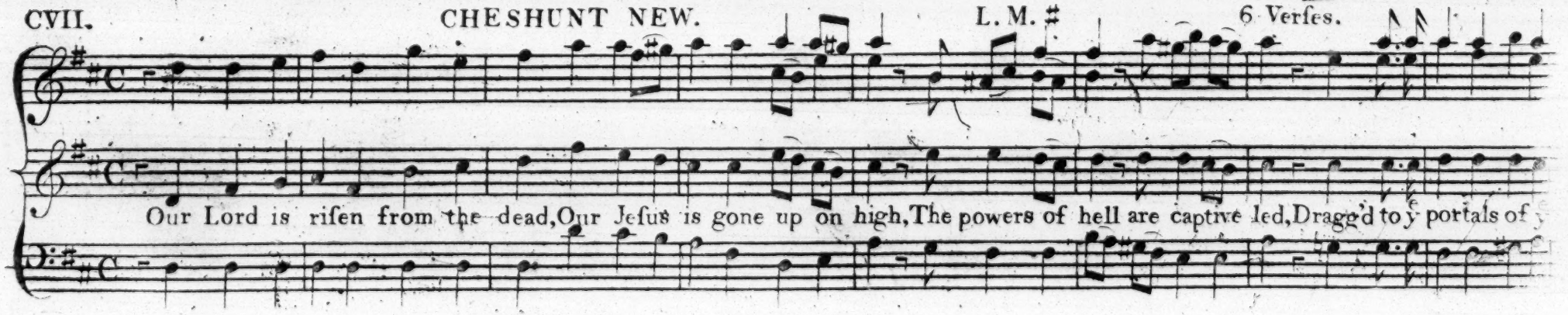

cres.
For.
Vivace For.
men; But lo what ſudden Joys we ſee, Je..ſus the dead re..vives a.gain. The riſing God forſakes y tomb, Up
For.
to his Father's court he flies, Che..rubic legions guard him home, And ſhout him welcome to the ſkies. Break
Pia.
off your tears, ye ſaints, and tell How high our great de.liverer reigns; Sing how he ſpoil'd the hoſts of hell, And

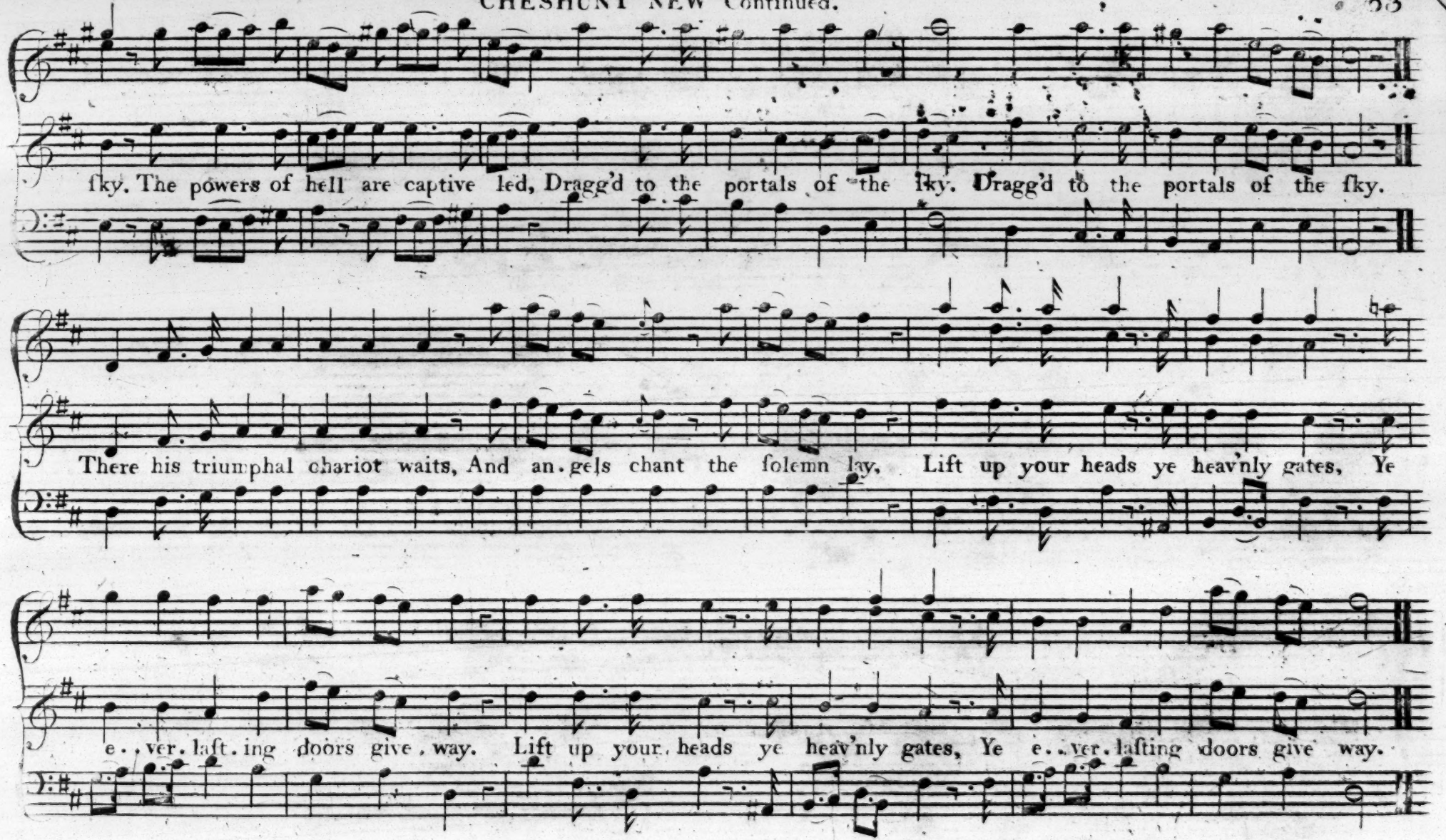
YARMOUTH Continued.





CVII. CHESHUNT NEW. L. M. ♯ 6 Verſes.




ſky. The powers of hell are captive led, Dragg'd to the portals of the ſky. Dragg'd to the portals of the ſky.
There his triumphal chariot waits, And an.gels chant the ſolemn lay. Lift up your heads ye heav'nly gates, Ye
e..ver.laſt.ing doors give.way. Lift up your heads ye heav'nly gates, Ye e..ver.laſting doors give way.

CHESHUNT NEW Continued.

Solo.

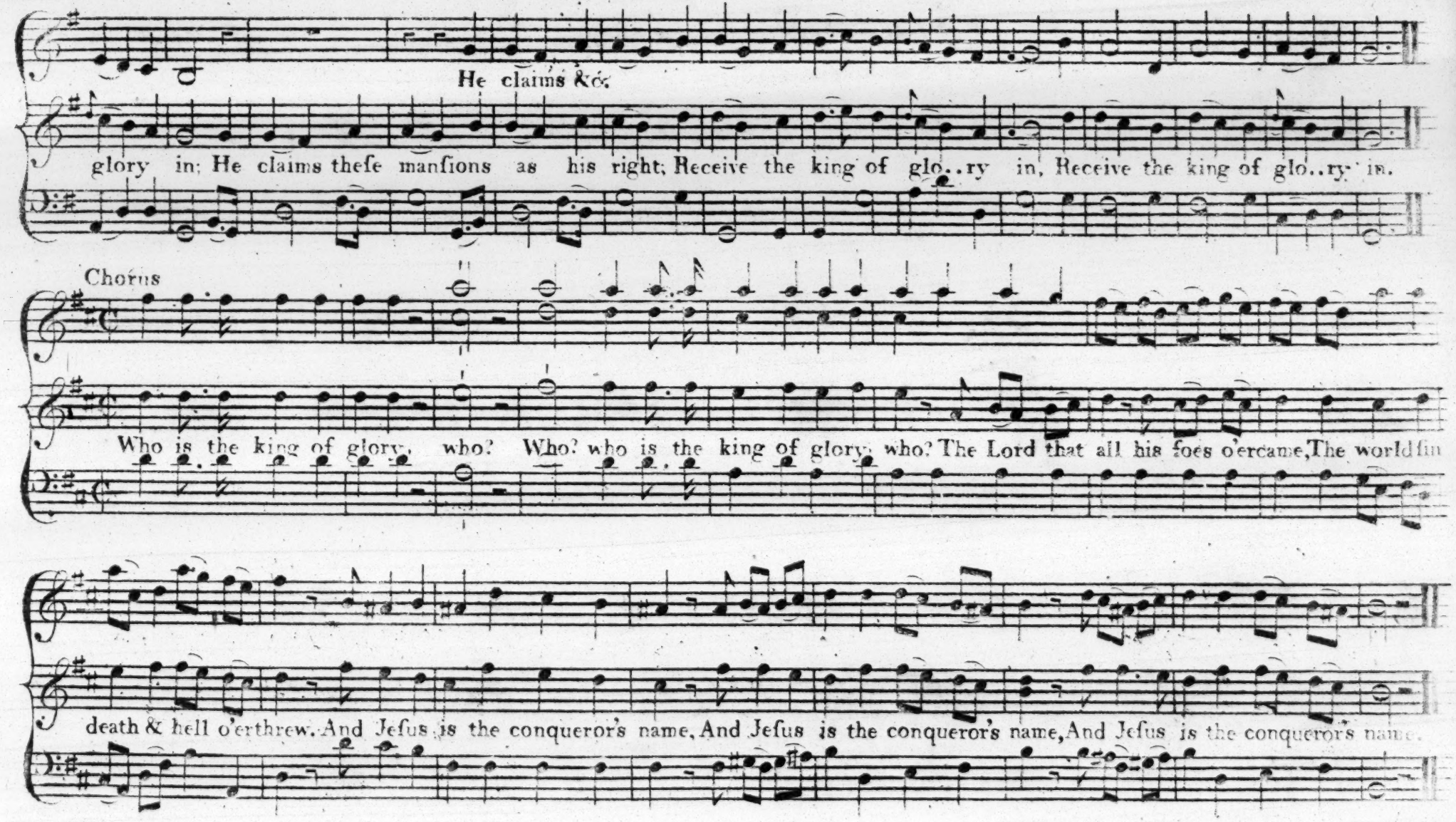
Looſe all your bars of maſ..sy light, And wide un..fold the ra..diant ſcene; He claims theſe manſions

as his right, Re..ceive the king of glo...ry in; He claims theſe man....ſions as his

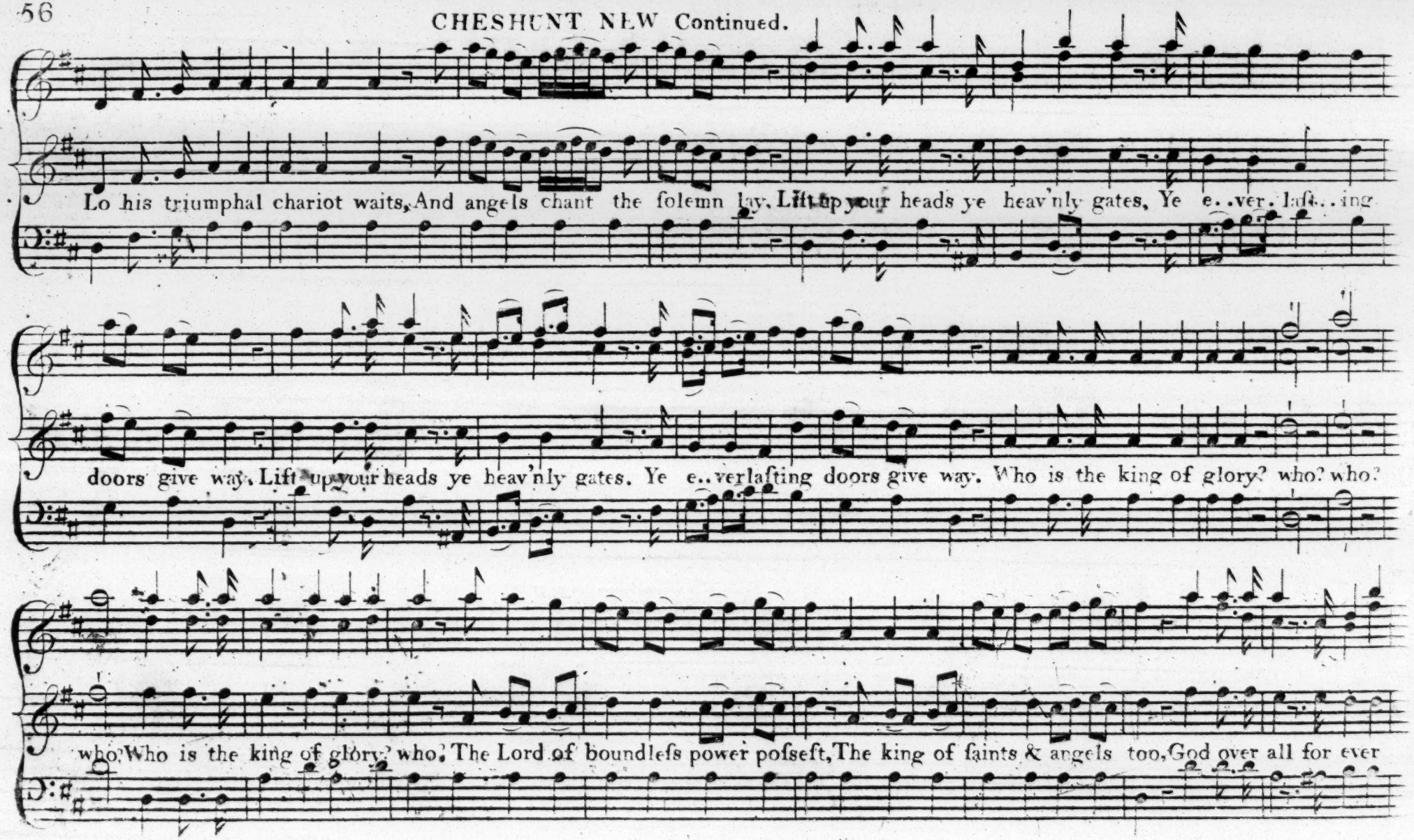
right, Re..ceive the king of glo...ry in, Re..ceive the king of glo....ry in.

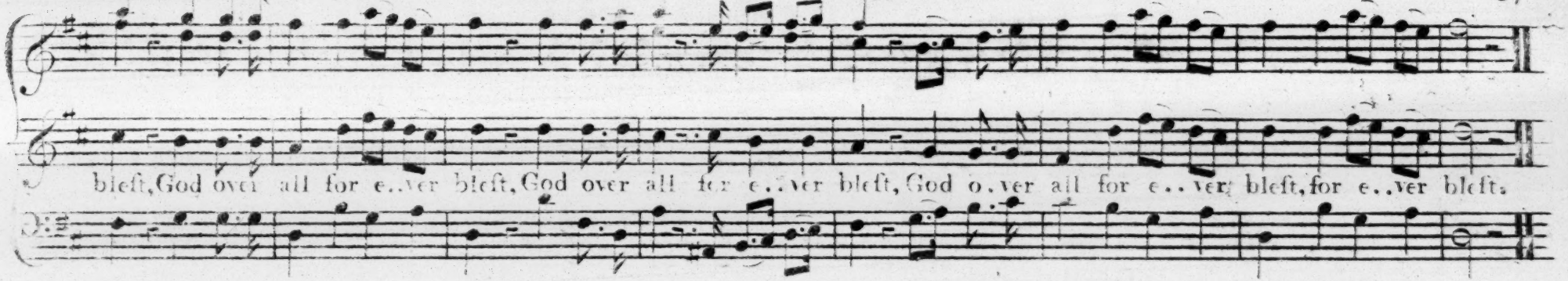
He claims his right &c.

Looſe all your bars of maſsy light, And wide unfold the radiant ſcene; He claims theſe manſions as his right, Receive y king of

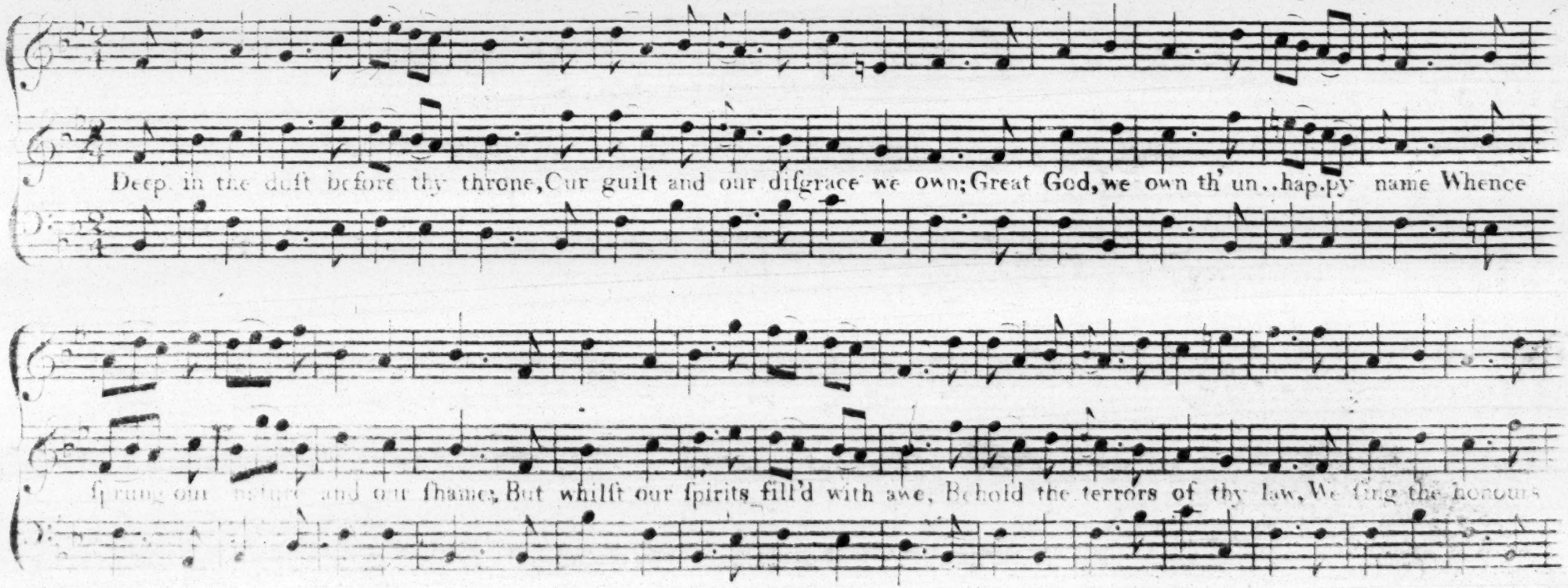

He claims &c.
glory in; He claims theſe manſions as his right; Receive the king of glo..ry in, Receive the king of glo..ry in.
Chorus
Who is the king of glory, who? Who? who is the king of glory, who? The Lord that all his foes o'ercame, The world, fin
death & hell o'erthrew. And Jeſus is the conqueror's name, And Jeſus is the conqueror's name, And Jeſus is the conqueror's name.

CHESHUNT NEW Continued.

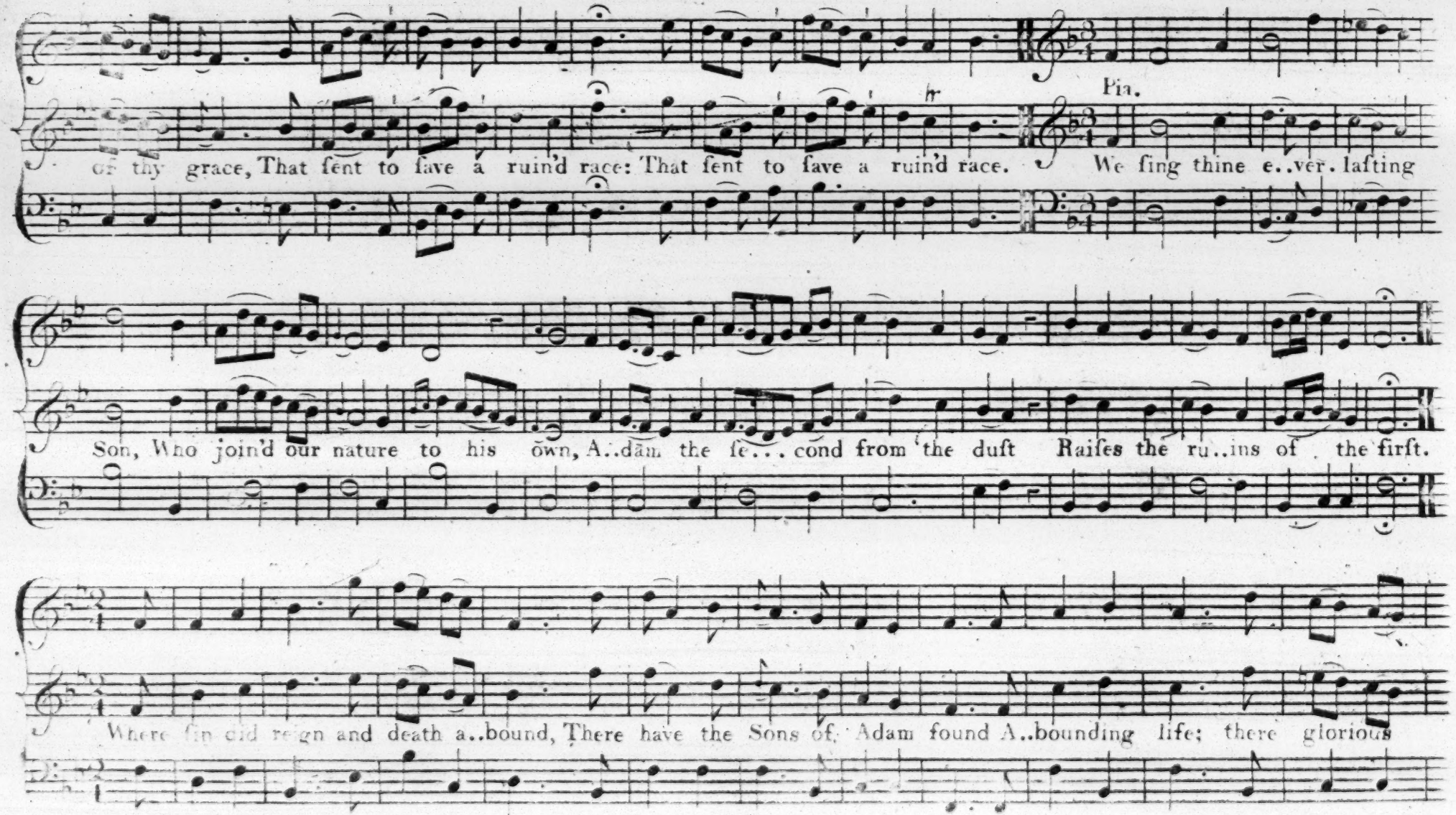




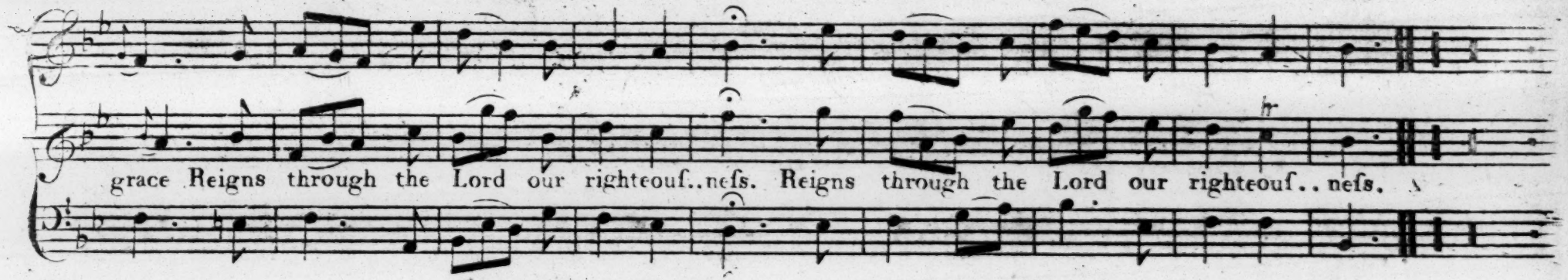
CVIII. IPSWICH NEW. L. M. 3 Verſes.



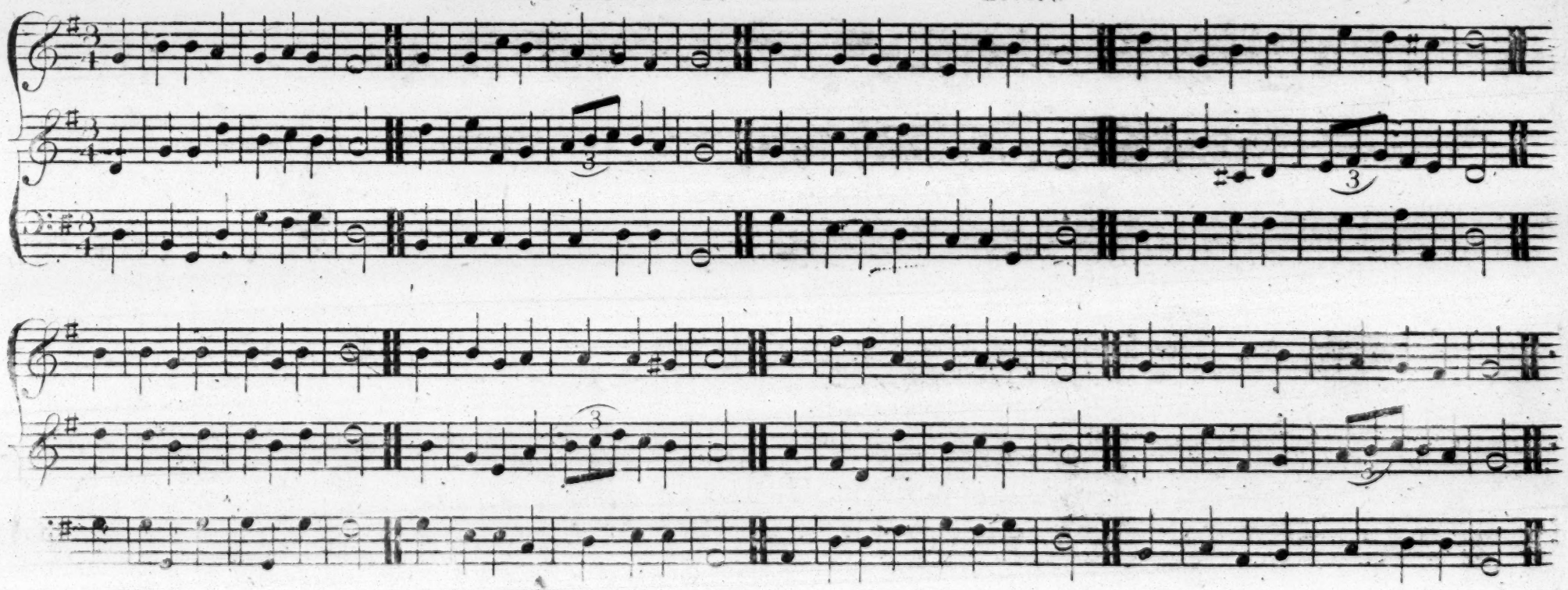
IPSWICH Continued.



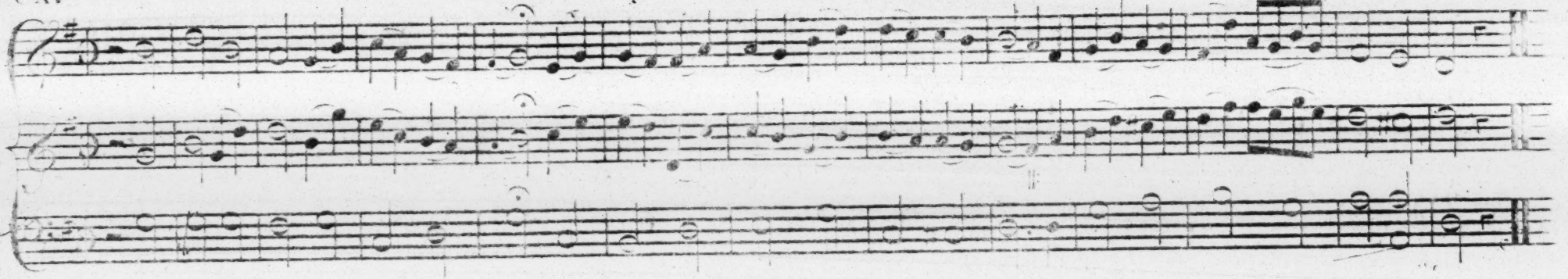
IPSWICH Continued.

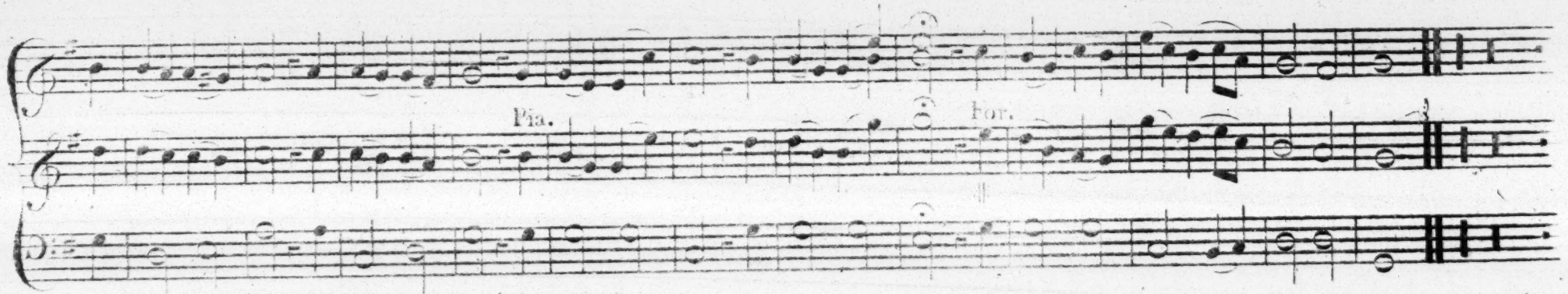


CIX. BRIGHT MORNING. L.M.♯

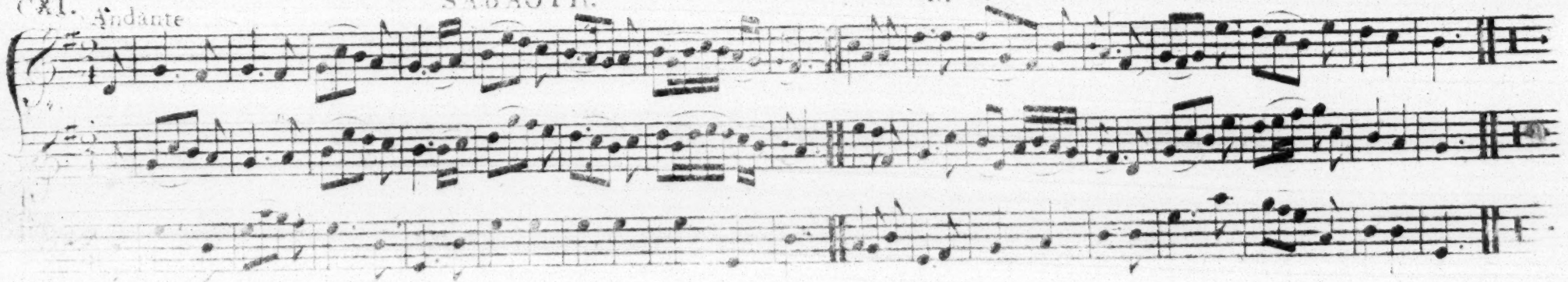


CX. MARTIN'S LANE. L. M.





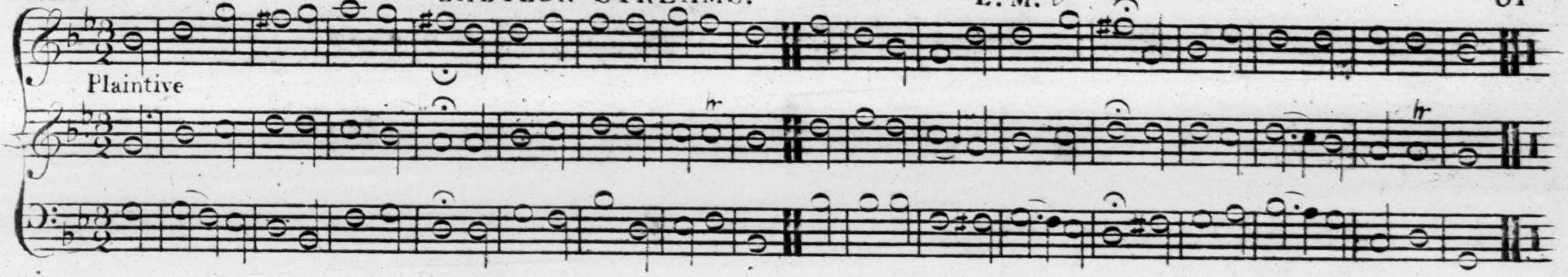
CXI. SABAOTH. L. M.



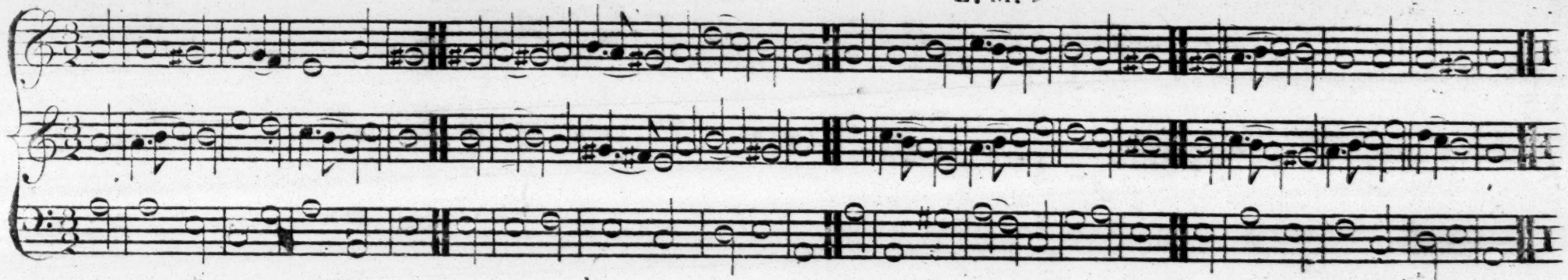
LONG METRES in the Flat Key.

CXII BABYLON STREAMS. L. M. ♭

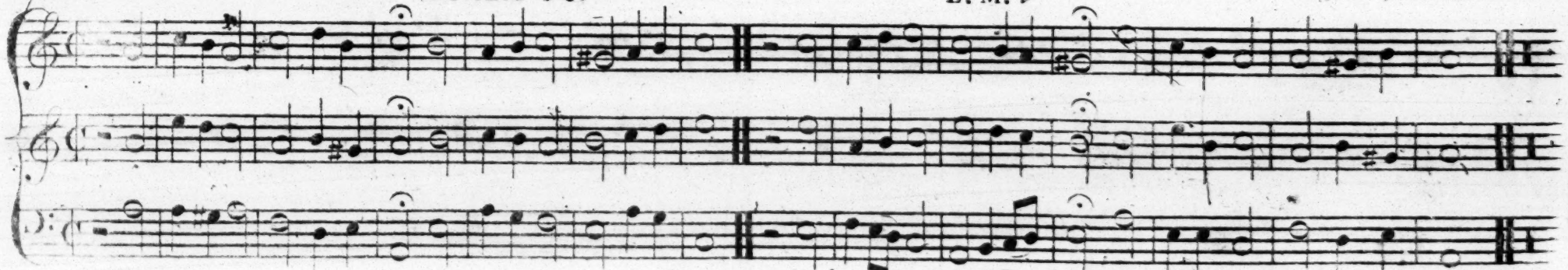
Plaintive



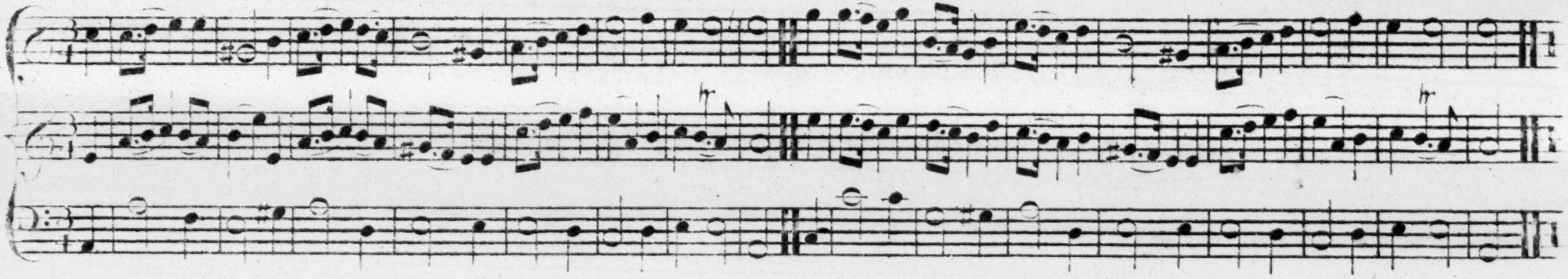
CXIII. PUTNEY. L. M. ♭



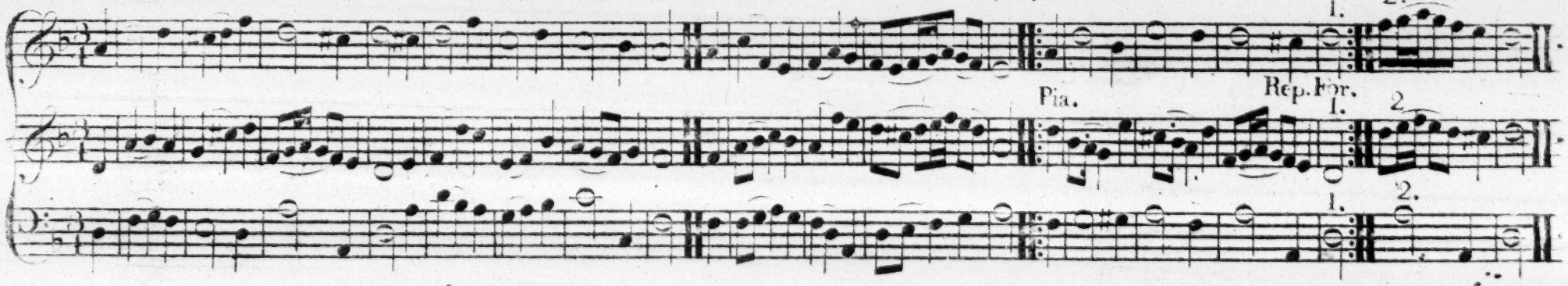
CXIV. PSALM 32d. L. M. ♭



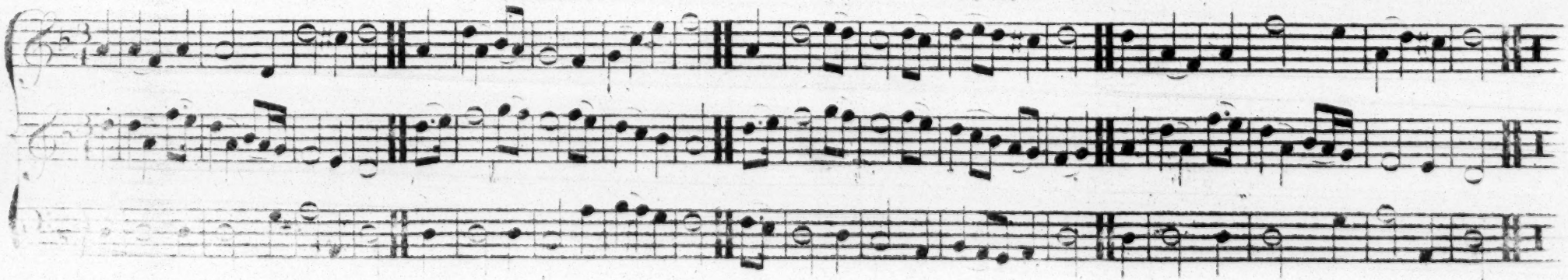
CXV. KINGSBRIDGE. L. M. ♭

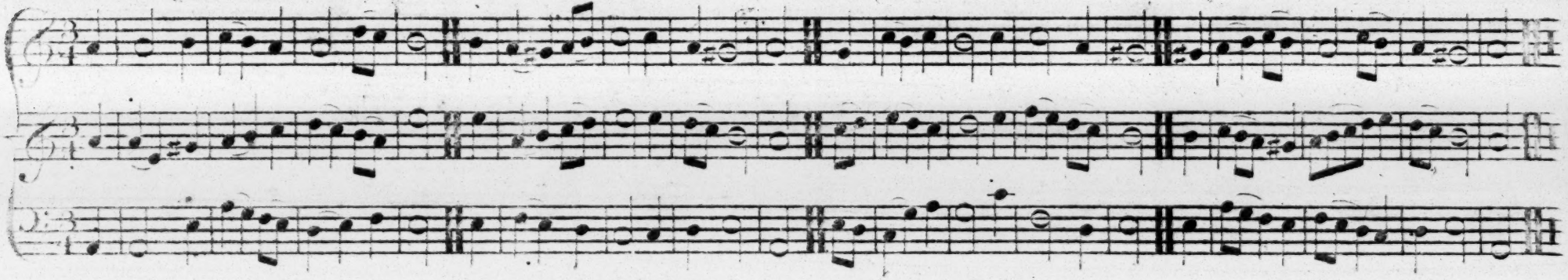


CXVI VIRGINIA. L. M. ♭

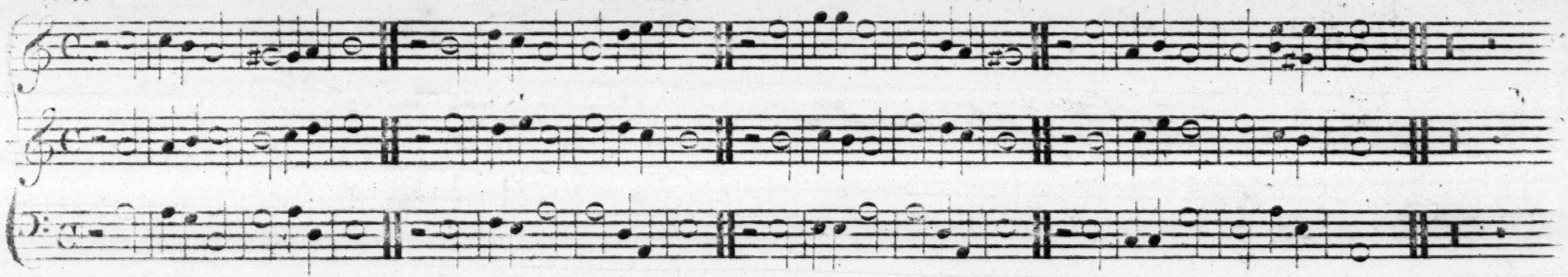


CXVII. ATHLONE. L. M. ♭

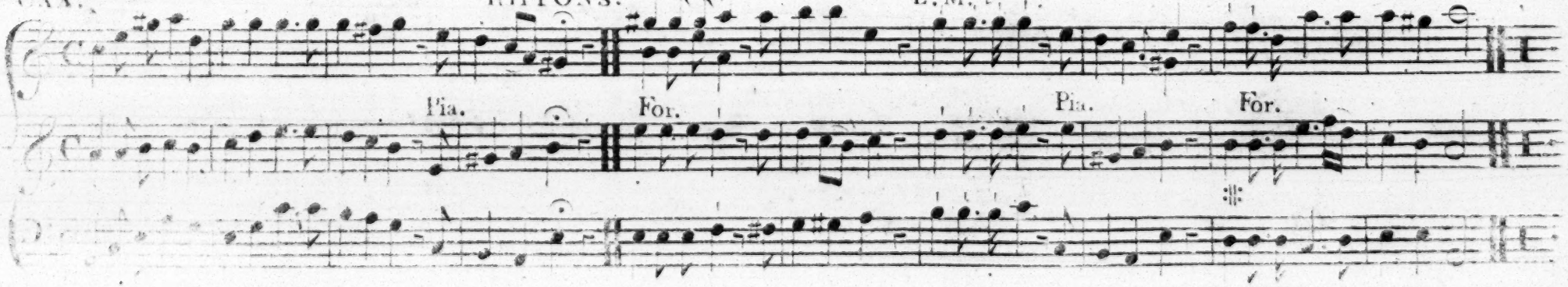




CXIX. ALMONDBURY. L.M. b

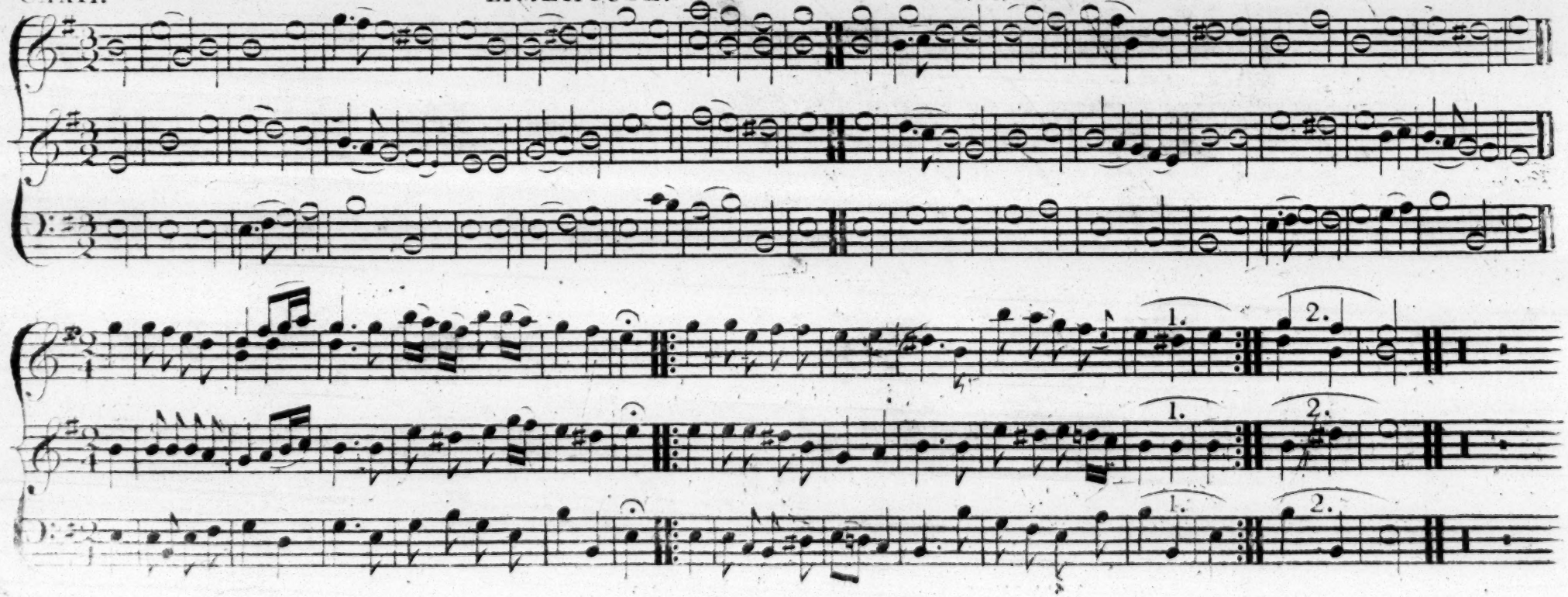


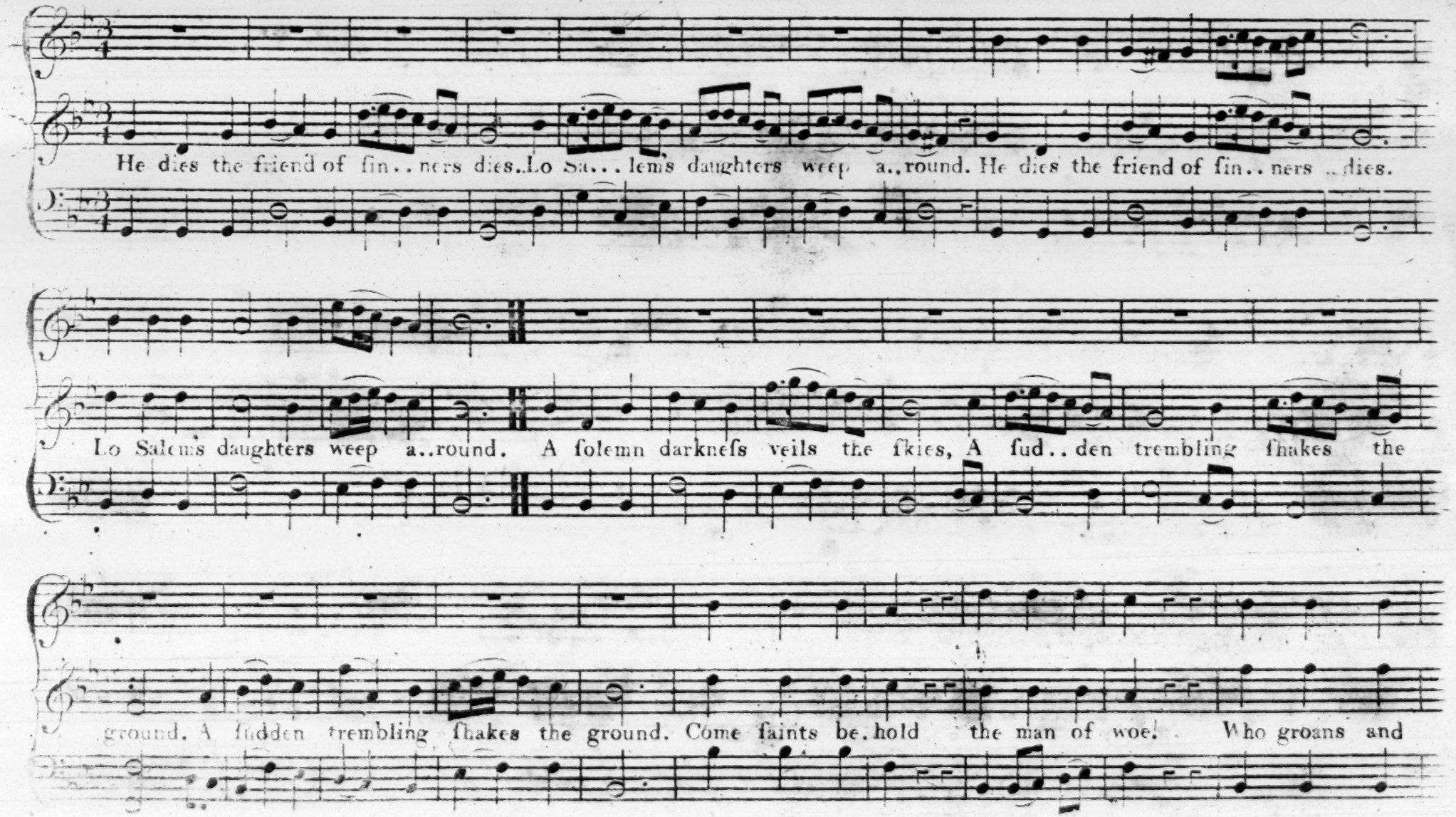
CXX. RIPPON's. L.M. b



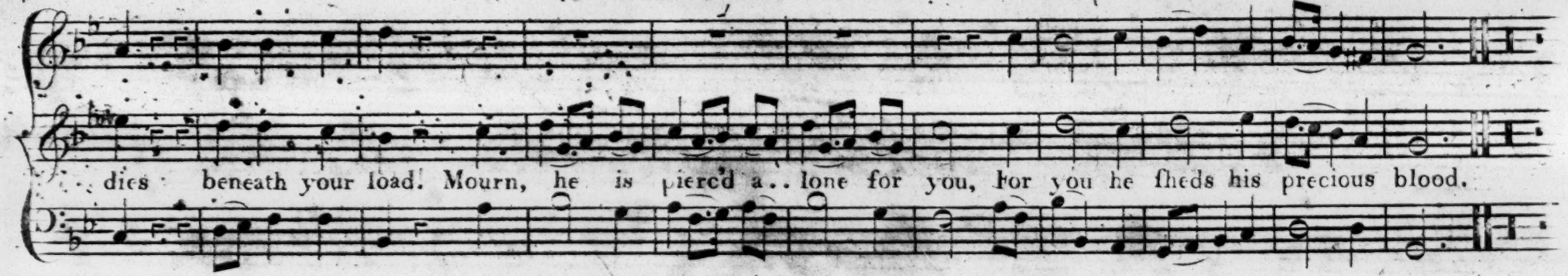
CXXI. MARIENBOURN. L. M. ♭

CXXII. LIMEHOUSE. L. M. D. ♭

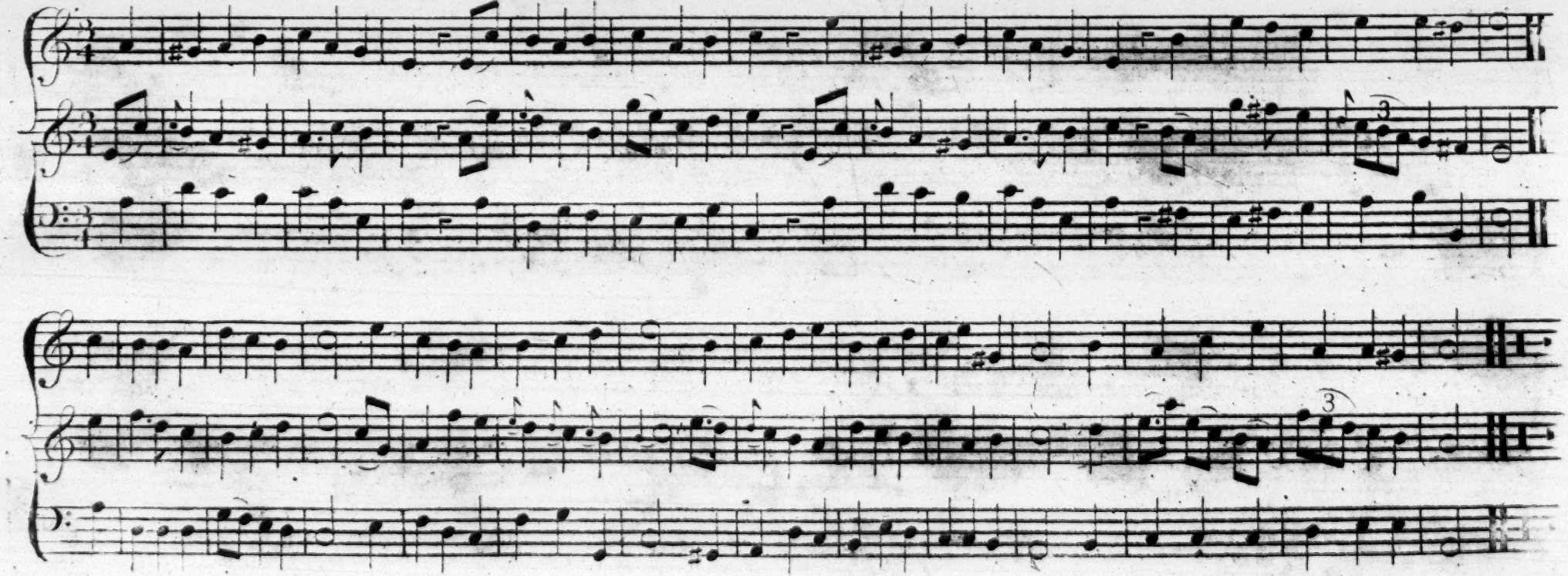



He dies the friend of fin..ners dies. Lo Sa...lem's daughters weep a..round. He dies the friend of fin..ners ..dies.
Lo Salem's daughters weep a..round. A ſolemn darkneſs veils the ſkies, A ſud..den trembling ſhakes the
ground. A ſudden trembling ſhakes the ground. Come ſaints be.hold the man of woe. Who groans and

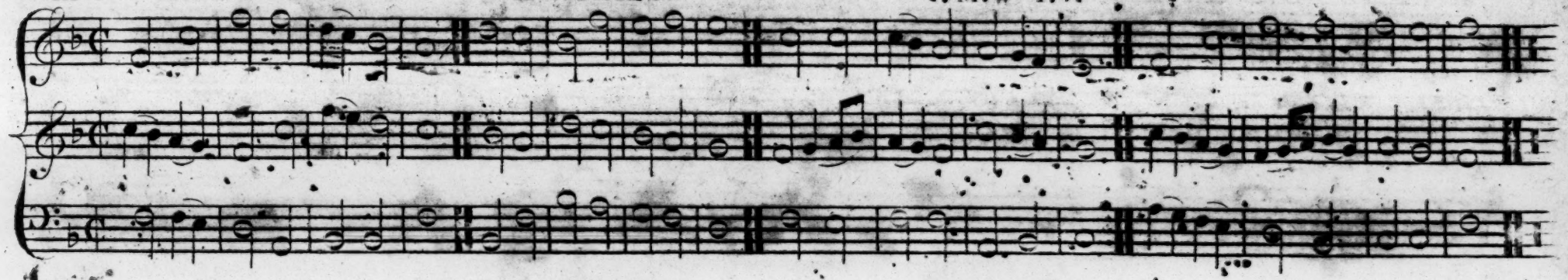
EXETER Continued.



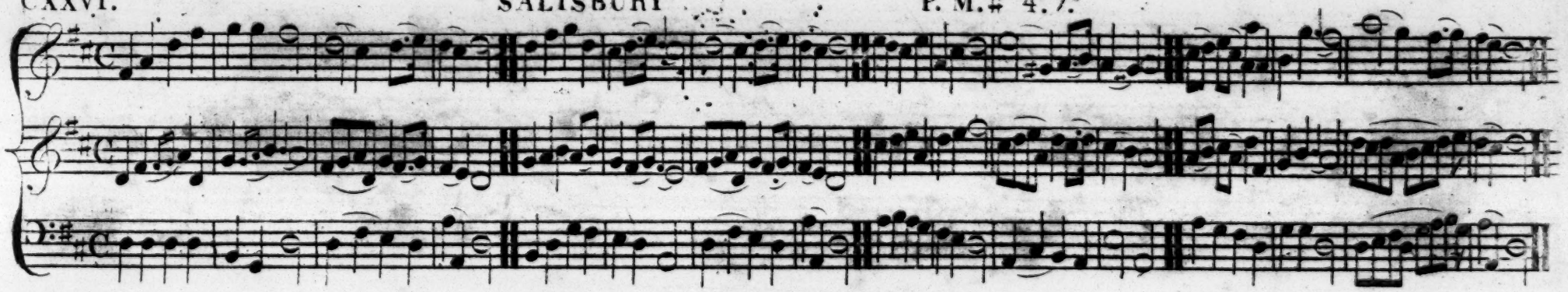
CXXIV. SALTER's. L. M. D. b



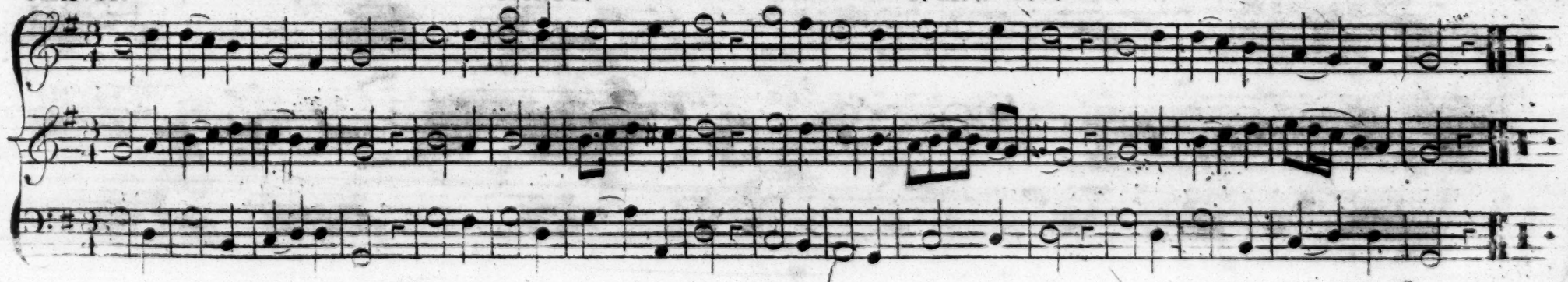
CXXV. MINORIES. P. M. ♯ 4. 7.8



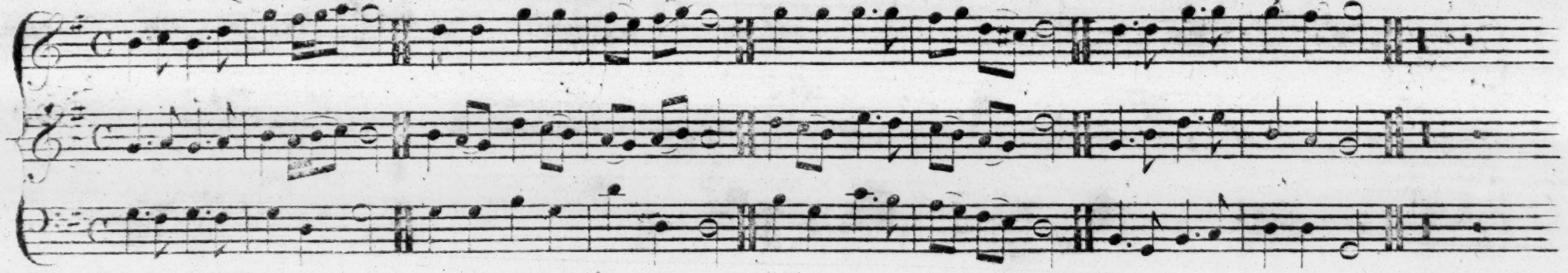
CXXVI. SALISBURY P. M. ♯ 4. 7.8



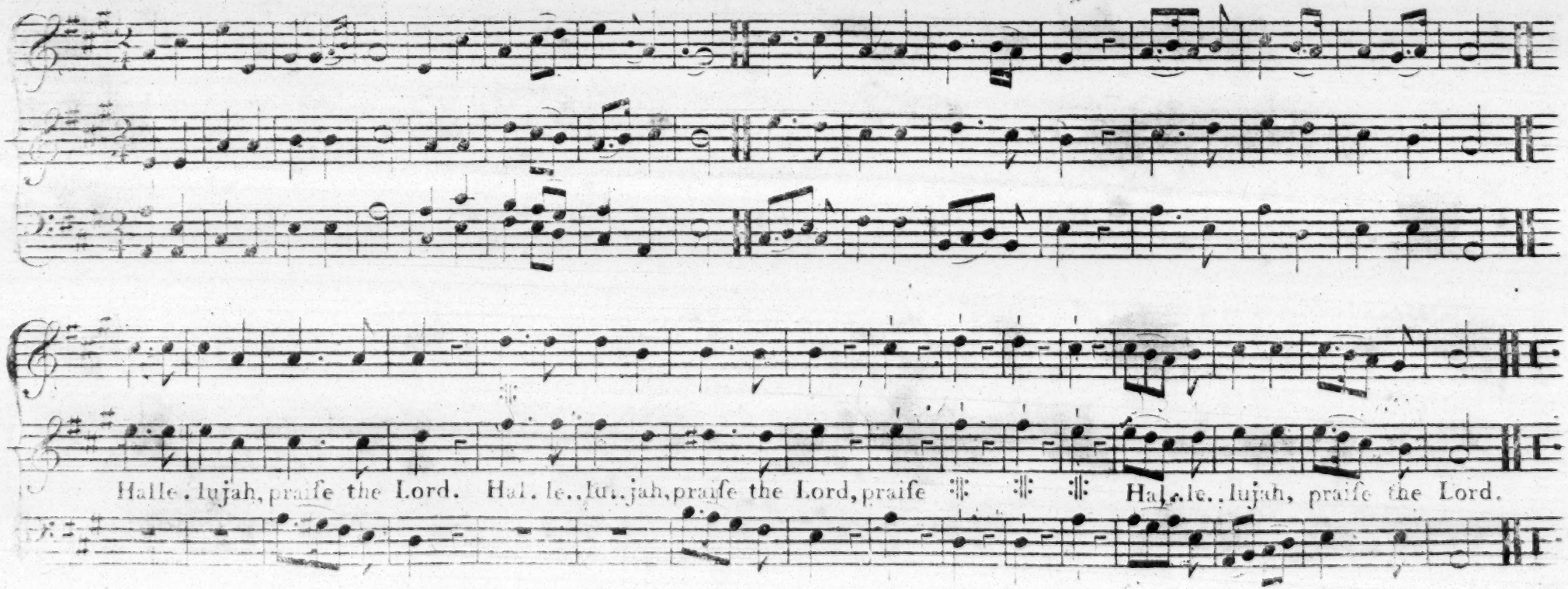
CXXVII. PARIS. P. M. ♯ 4. 7.8



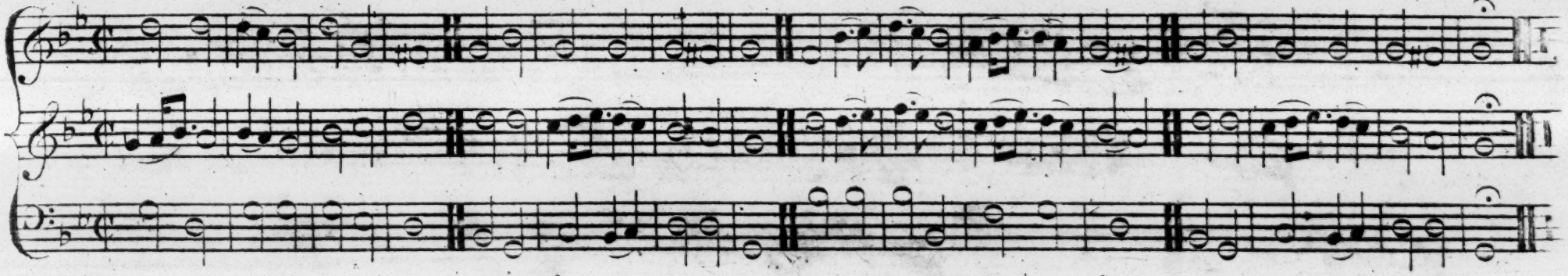
CXXVIII. COOKHAM. P. M. ♯ 4. 7s



CXXIX. HART's. P. M. ♯ 4. 7s

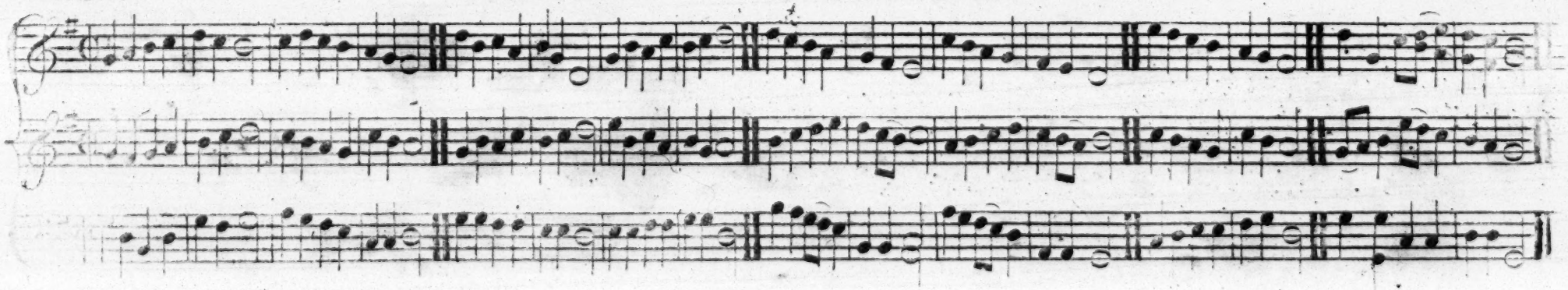


CXXX. FAIRFAX. P. M. ♭ 4. 7^{s}

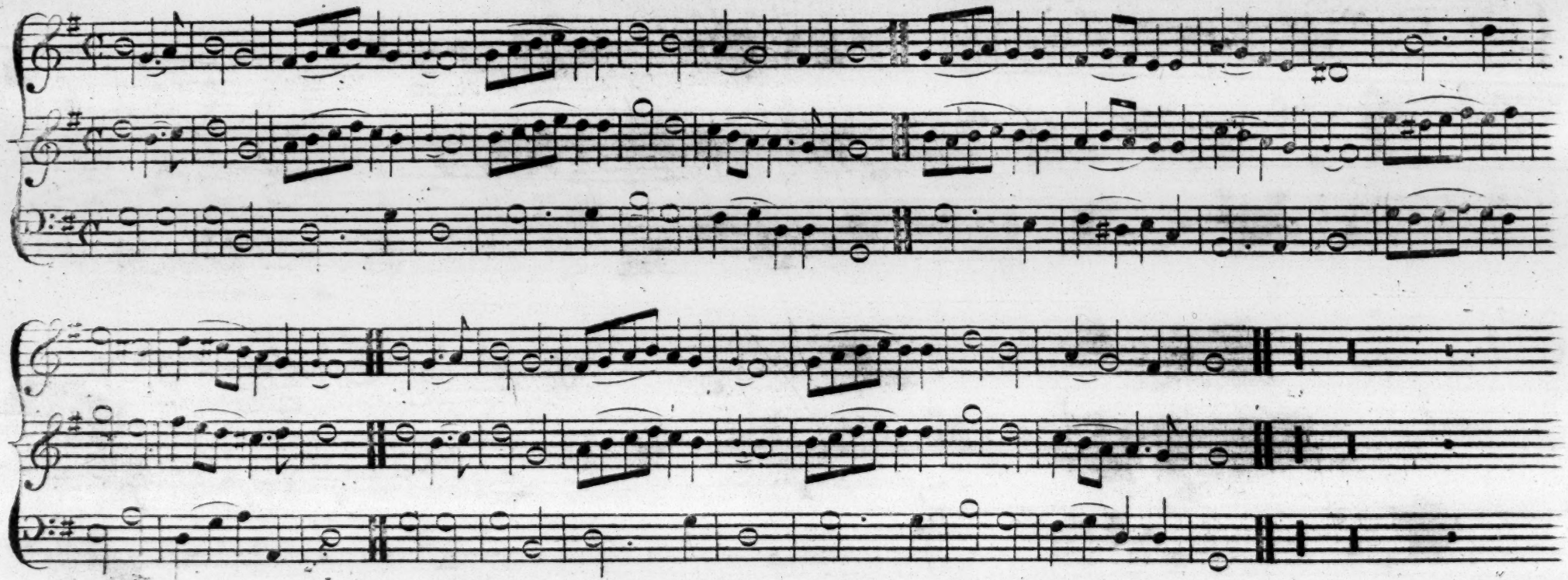


CXXXI. BRAY's P. M. ♭ 4 7^{s}

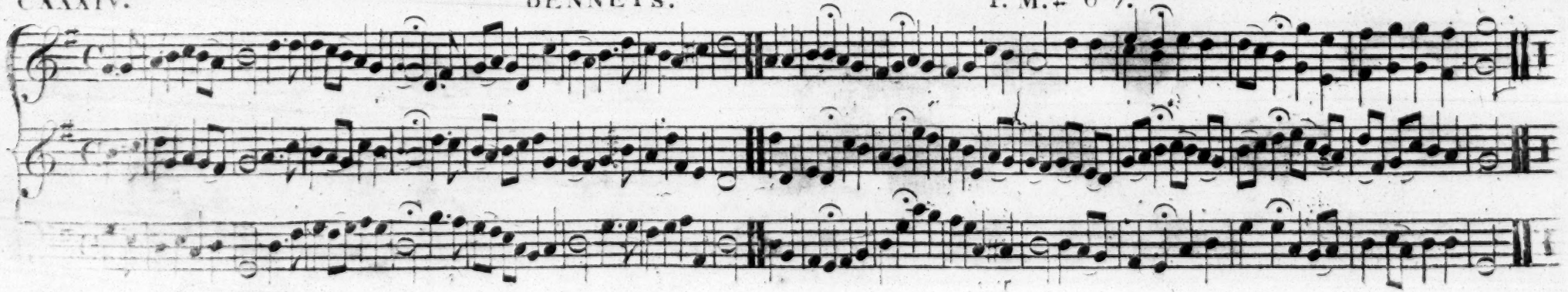
CXXXII. CHATTON. P. M. ♯ 6 7^{s}



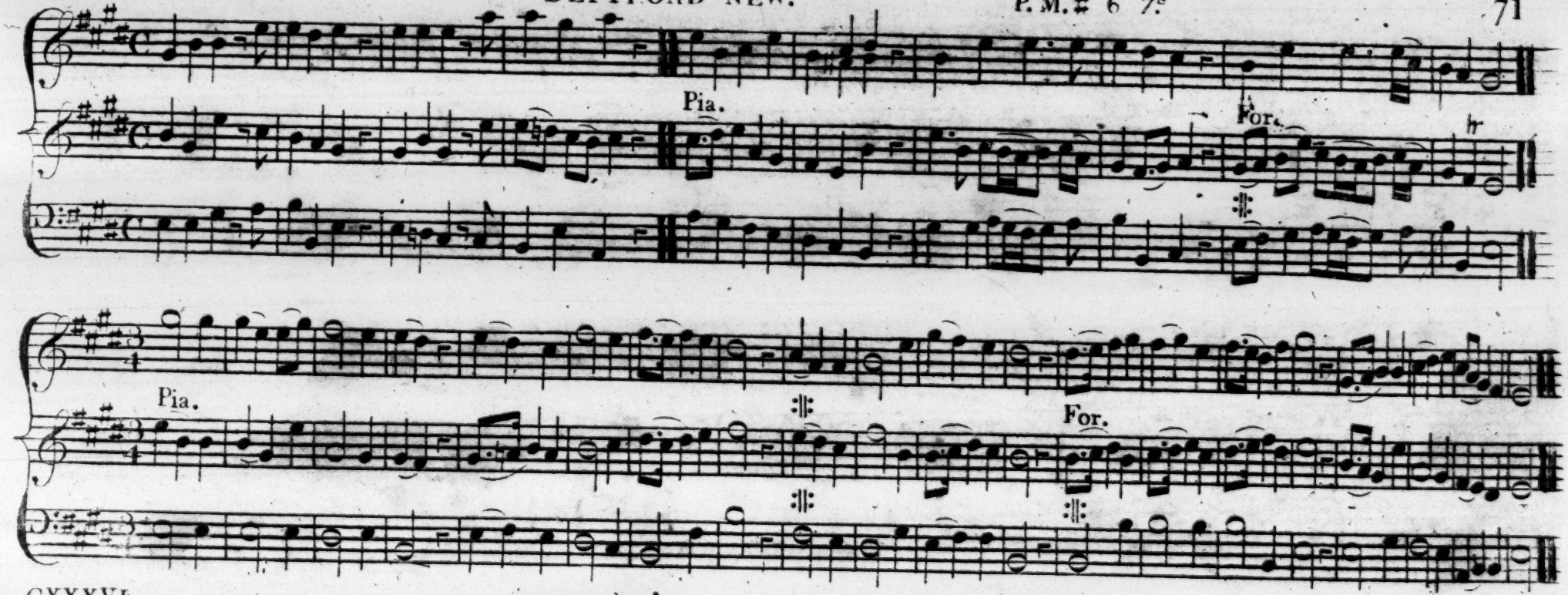
CXXXIII. MACCABEES. P. M. ♯ 6 7s



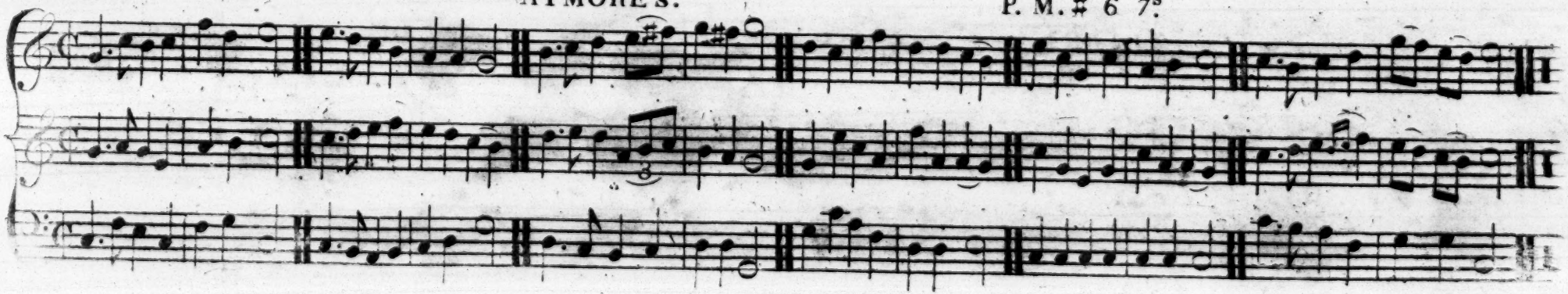
CXXXIV. BENNET's. P. M. ♯ 6 7s



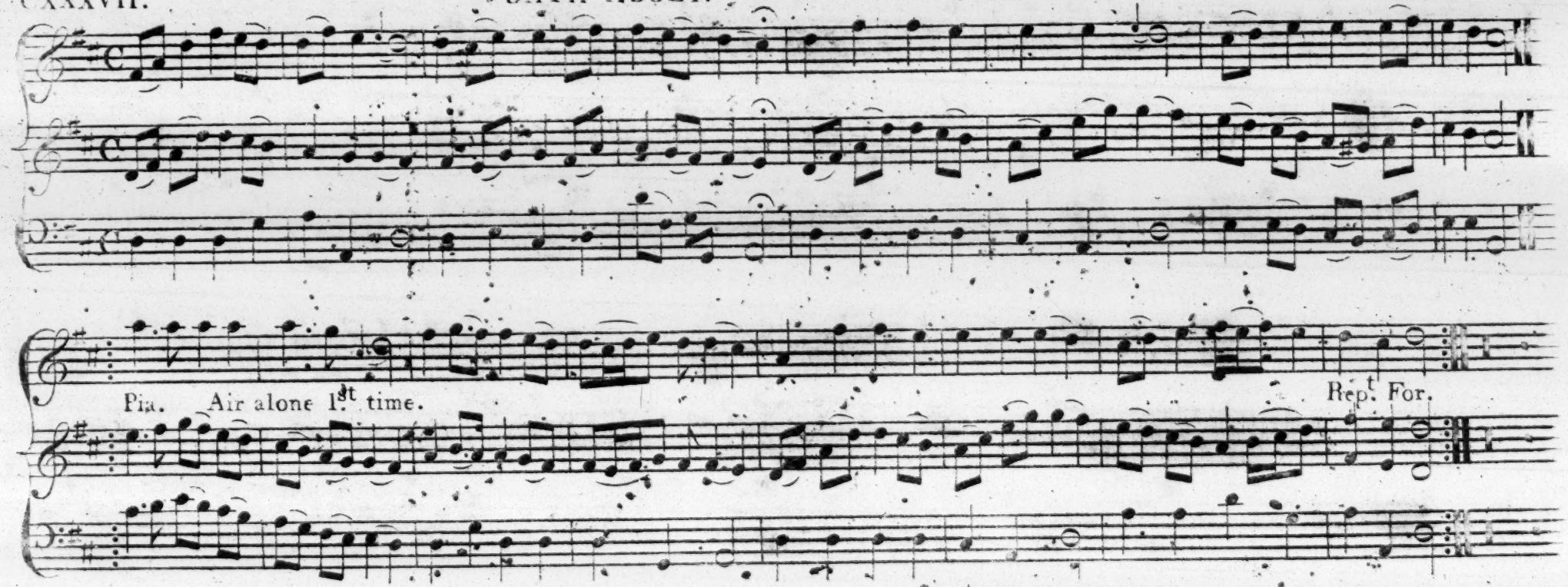
CXXXV. DEPTFORD NEW. P. M. ♯ 6 7s



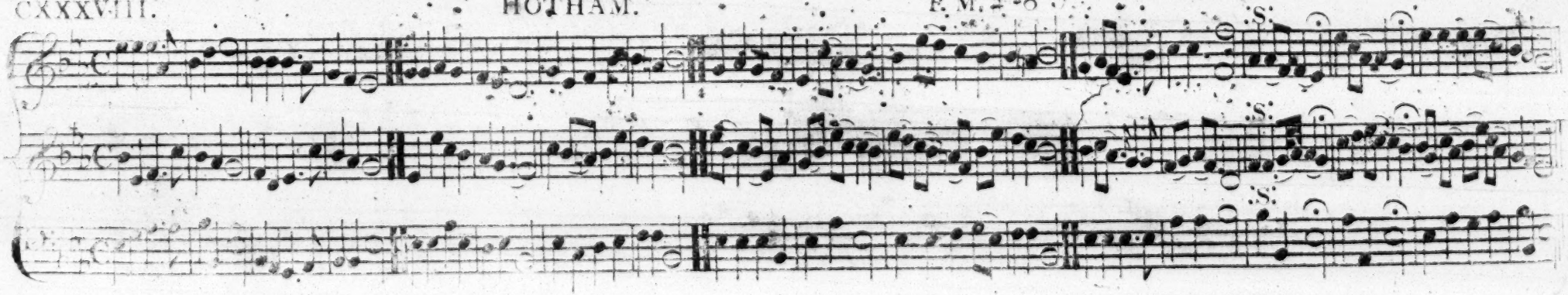
CXXXVI. ATMORE's. P. M. ♯ 6 7s



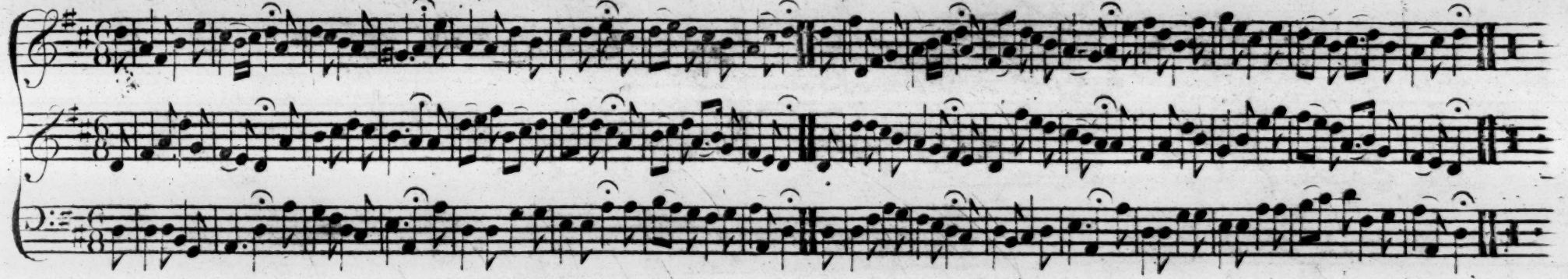
CXXXVII. BATH ABBEY. P. M. ♯ 8 7s



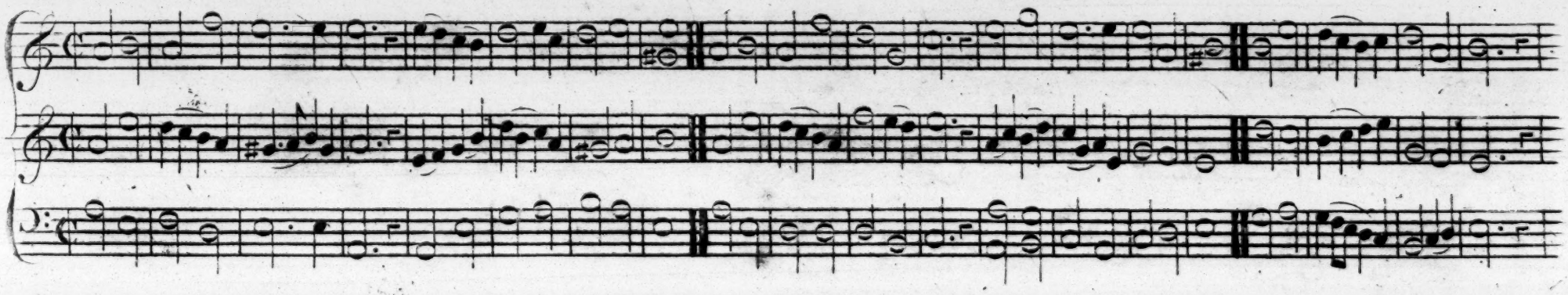
CXXXVIII. HOTHAM. P. M. ♯ 8 7s



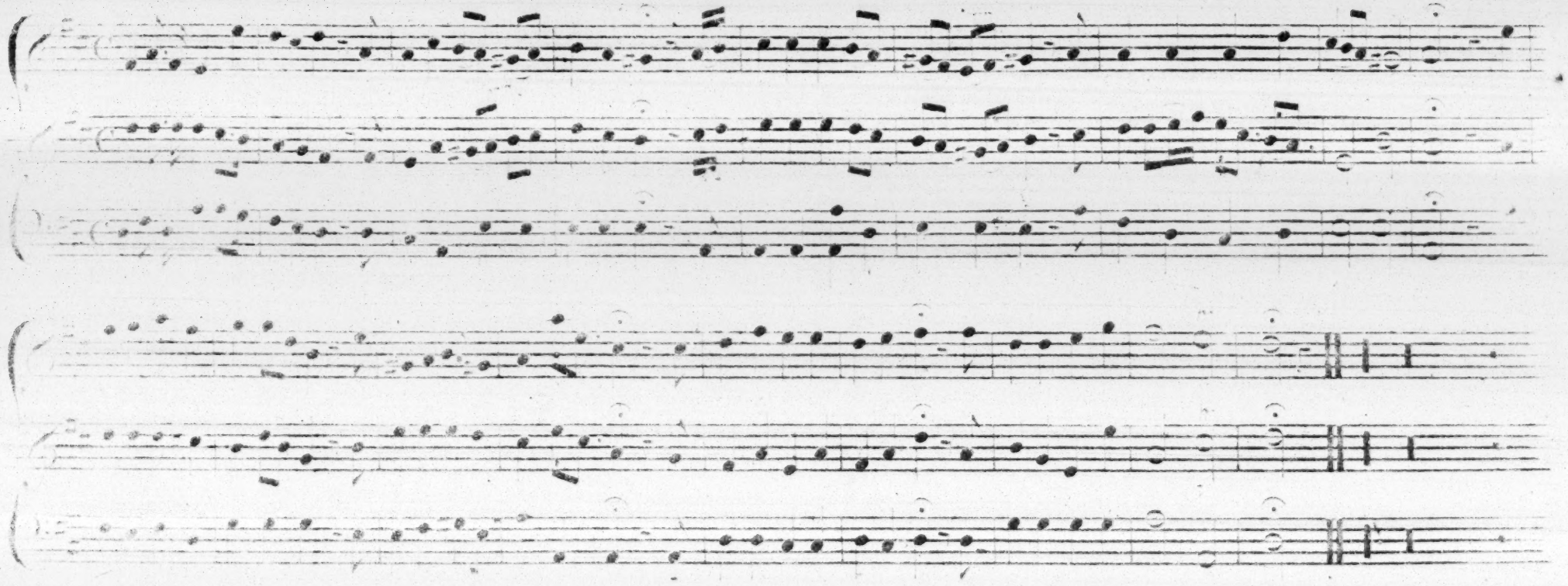
CXXXIX. KEITH. P. M. ♯ 8 7s



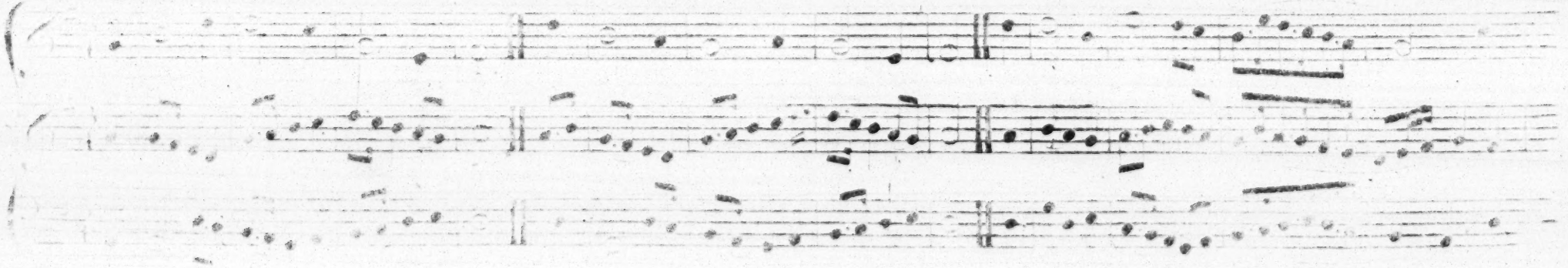
CXL. LOVE FEAST. P. M. ♭ 8 7s

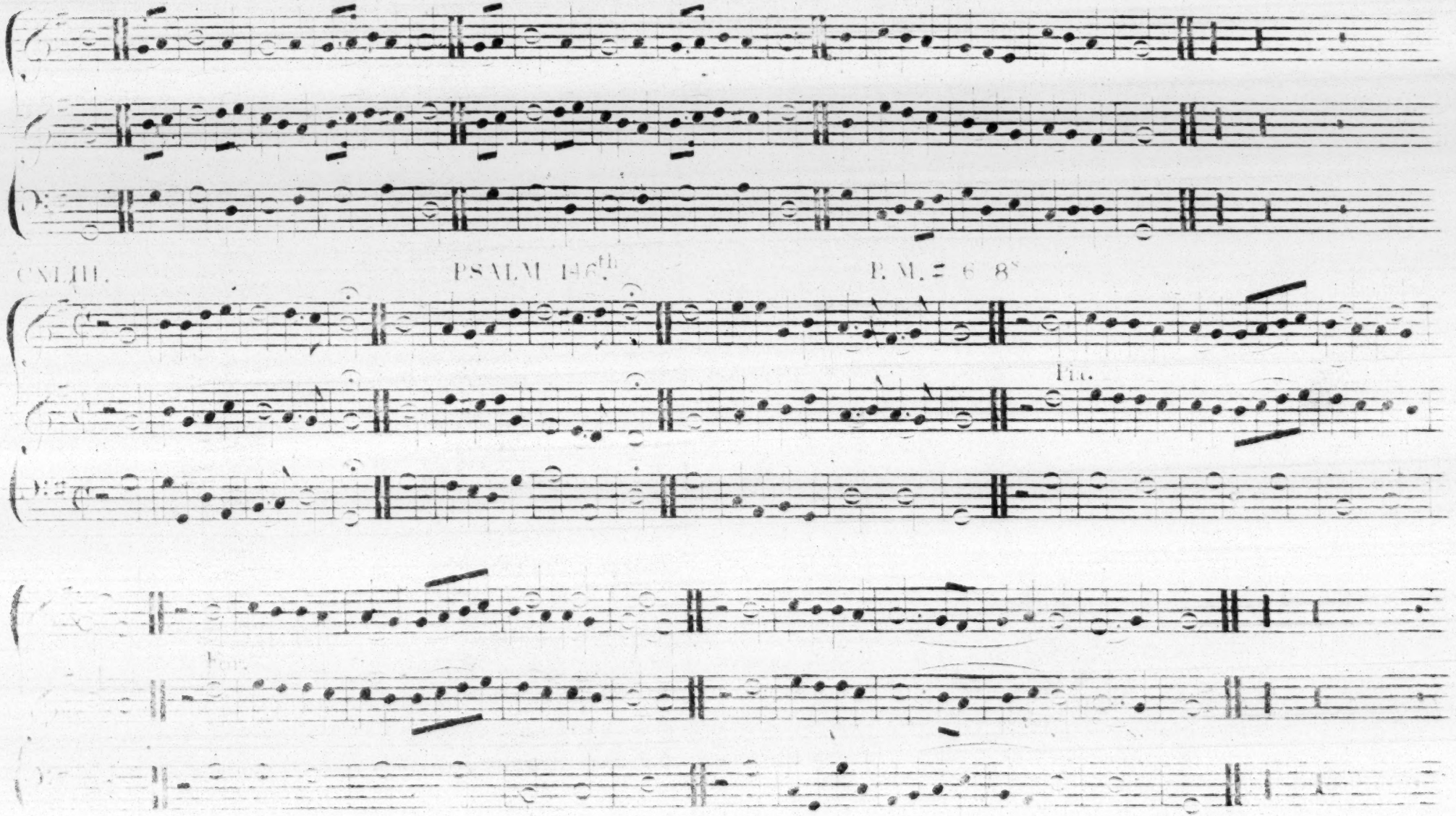


CXLI. SAMUR. P. M. = 6 8

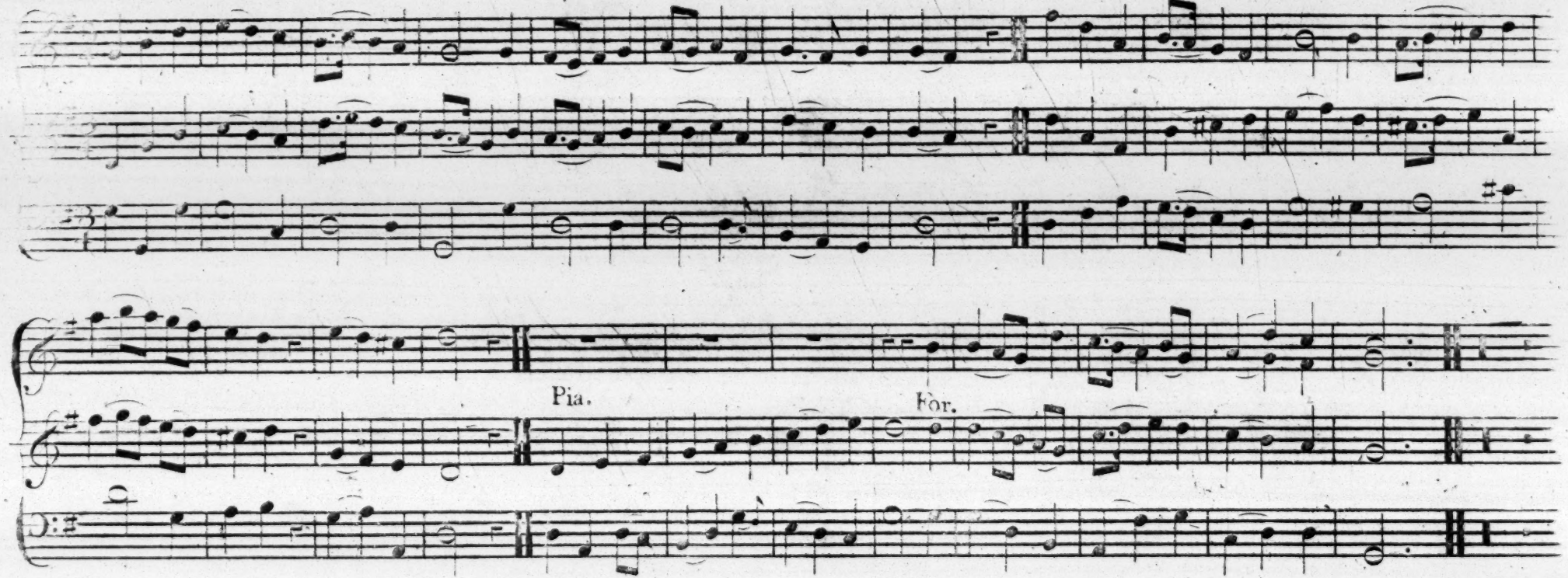


CXLII. CANTUR BURY. P. M. = 6 8

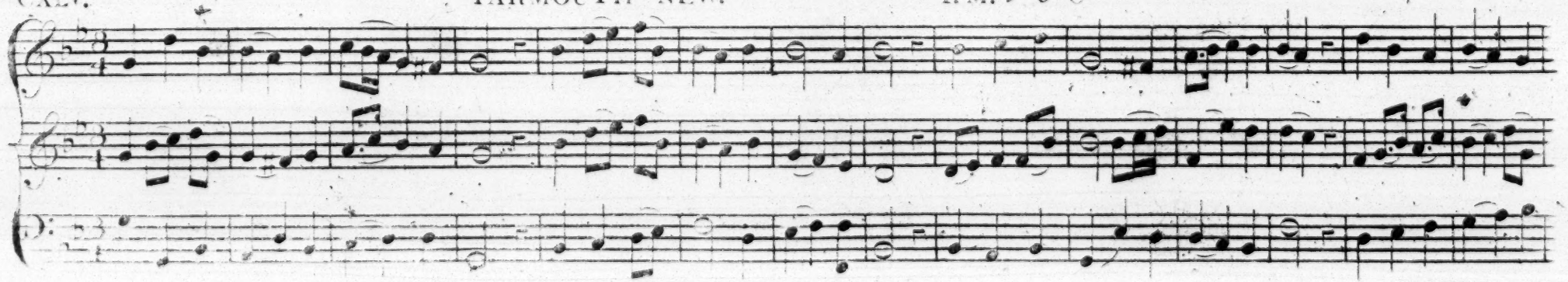



CXLIII. PSALM 146th P. M. = 6 8
Fin.

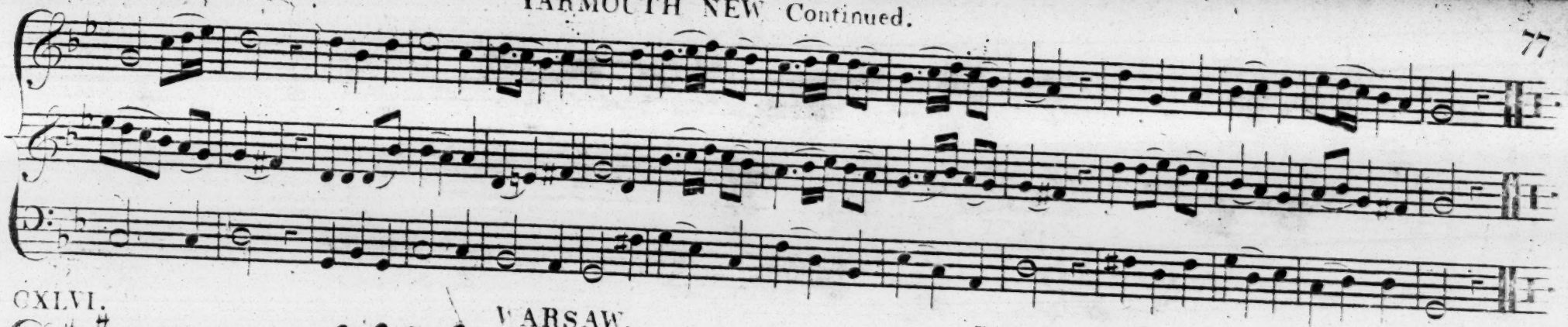
CXLIV. MADAN's. P. M. ♯ 6 8⁸



CXLV. YARMOUTH NEW. P. M. ♭ 6 8⁸



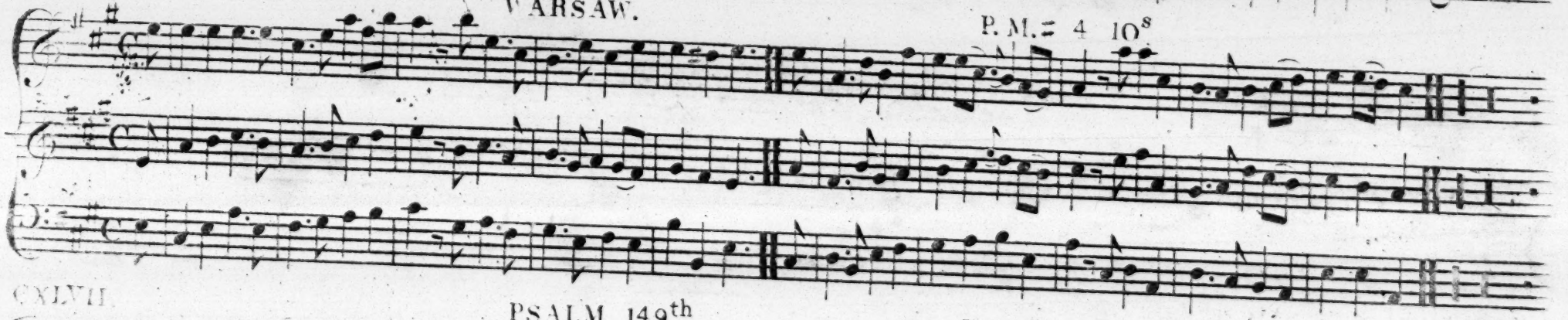
YARMOUTH NEW Continued.



CXLVI.

WARSAW.

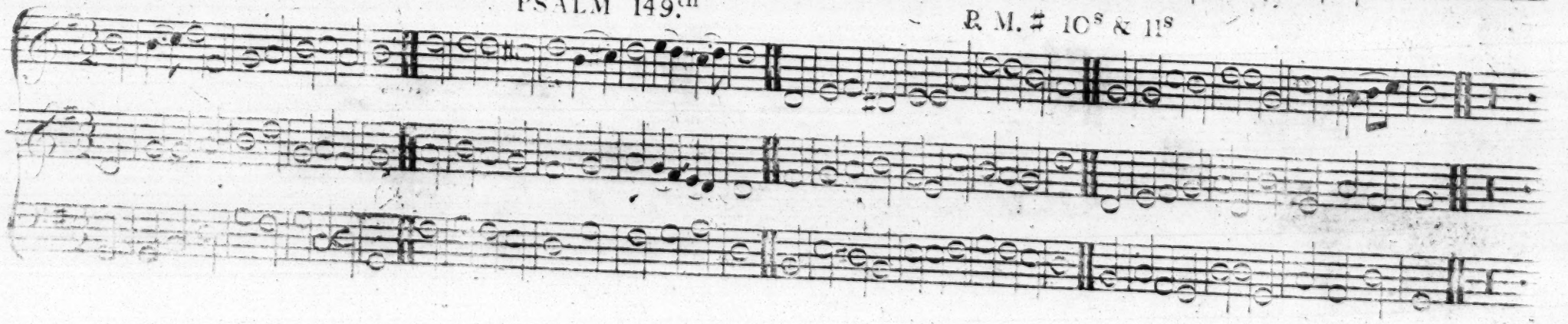
P. M. = 4 10s



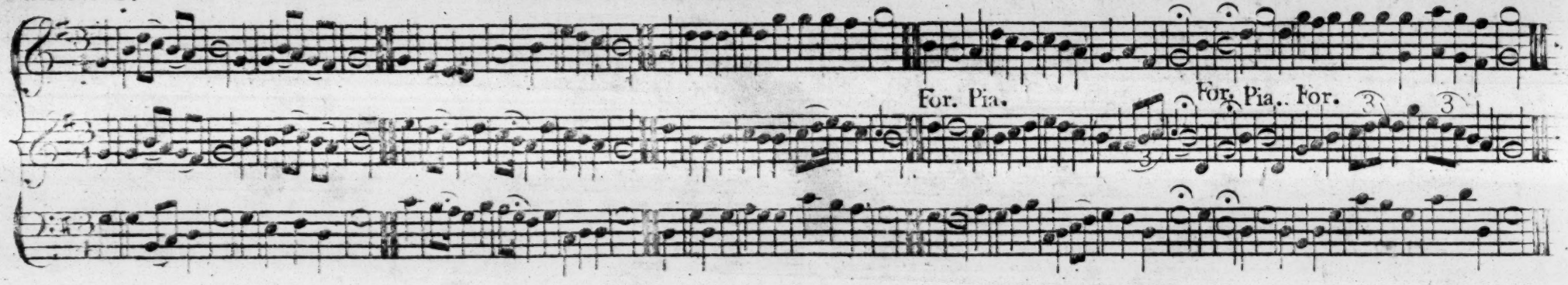
CXLVII.

PSALM 149th

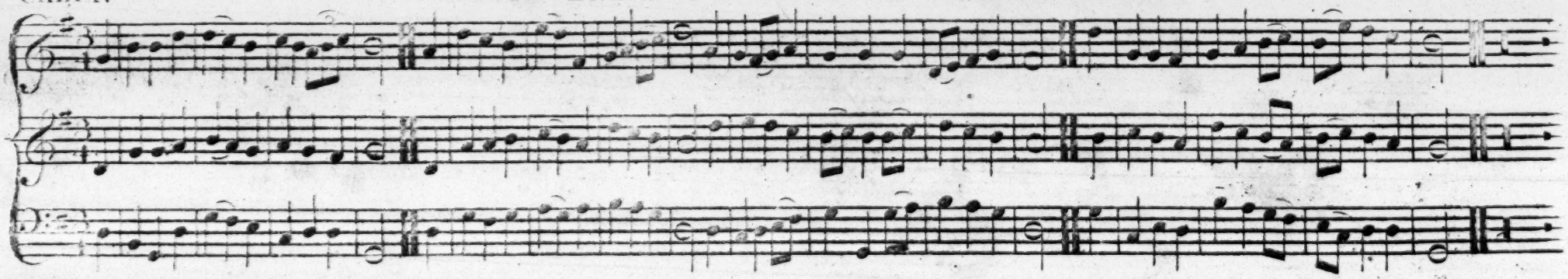
P. M. ♯ 10s & 11s



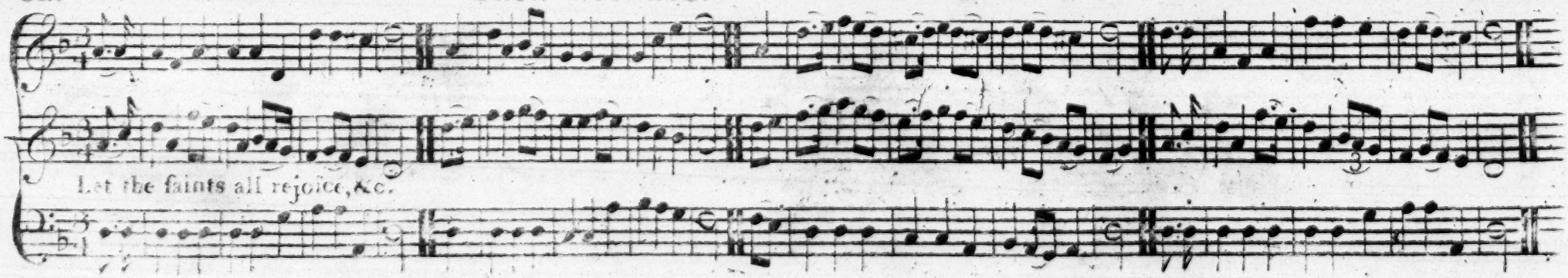
CXLVIII. SPRING GARDENS. P. M. ♯ 10⁸ & 11⁸



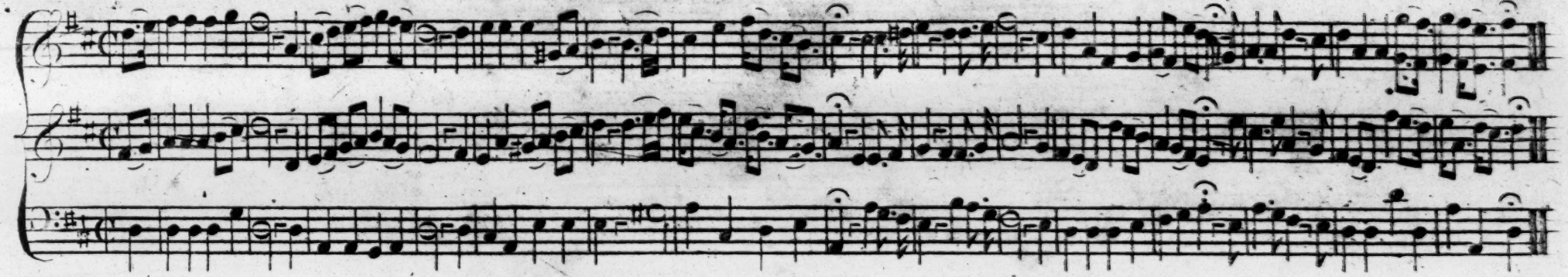
CXLIX. SUNDERLAND. P. M. ♯ 10⁸ & 11⁸



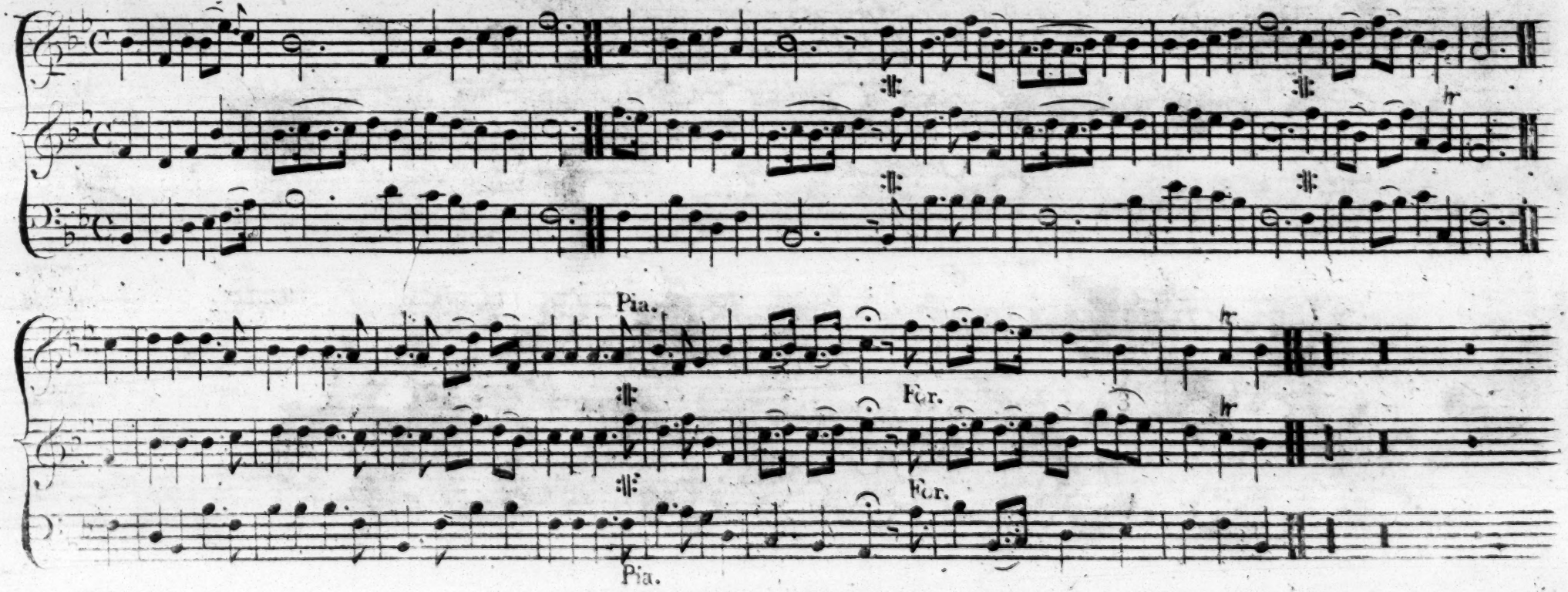
CL. TRUE WITNESS. P. M. ♭ 4 11⁸



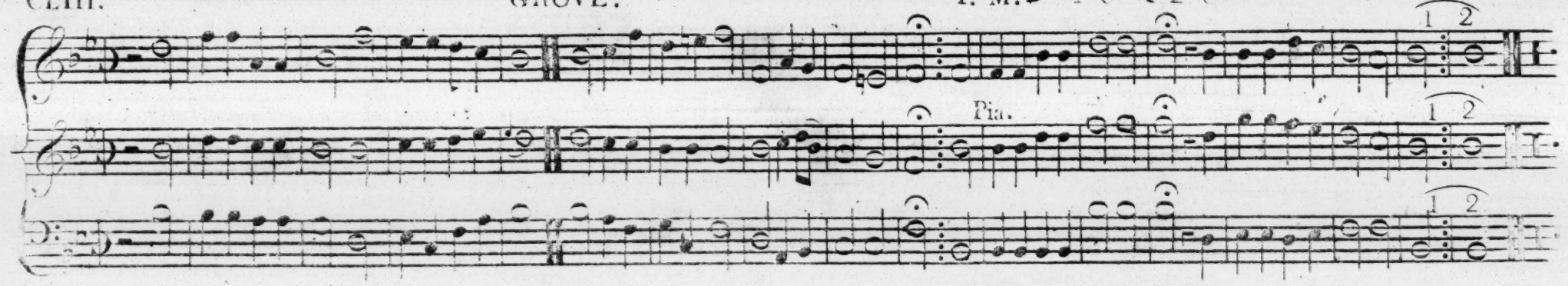
CLI. RESURRECTION. P. M. ♯ 4 6⁸ & 2 8⁸



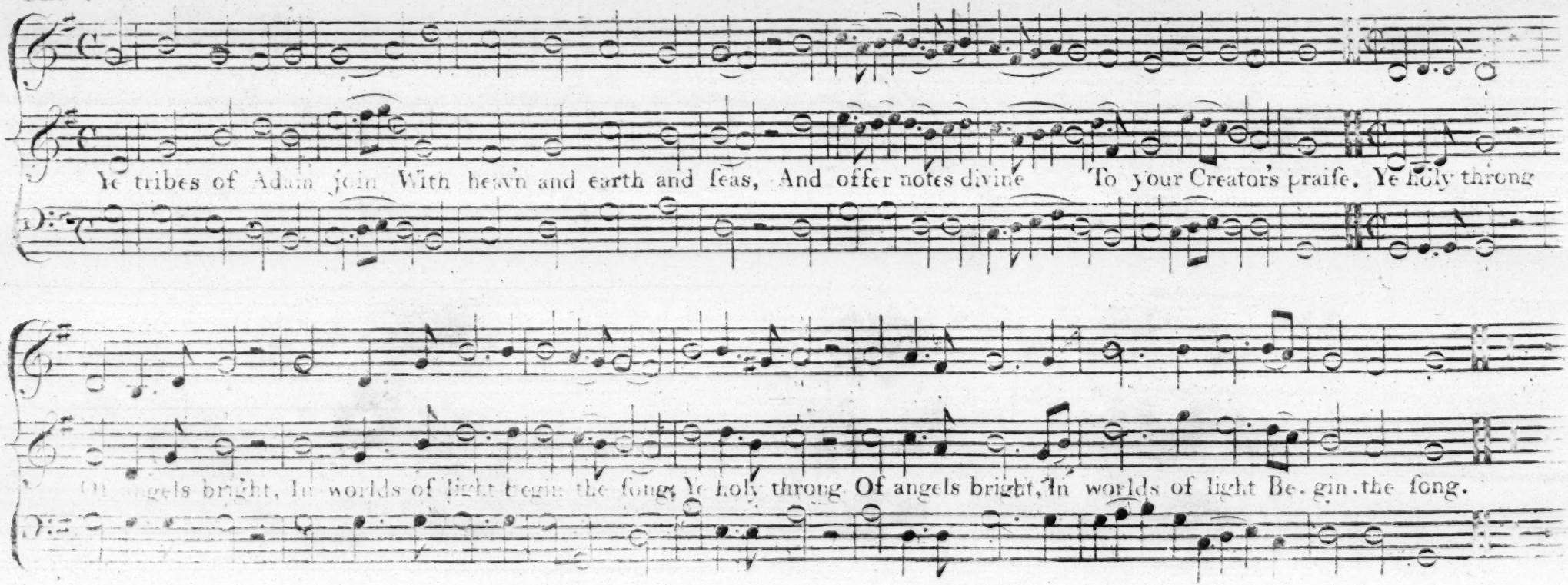
CLII. TRUMPET. P. M. ♯ 4 6⁸ & 2 8⁸



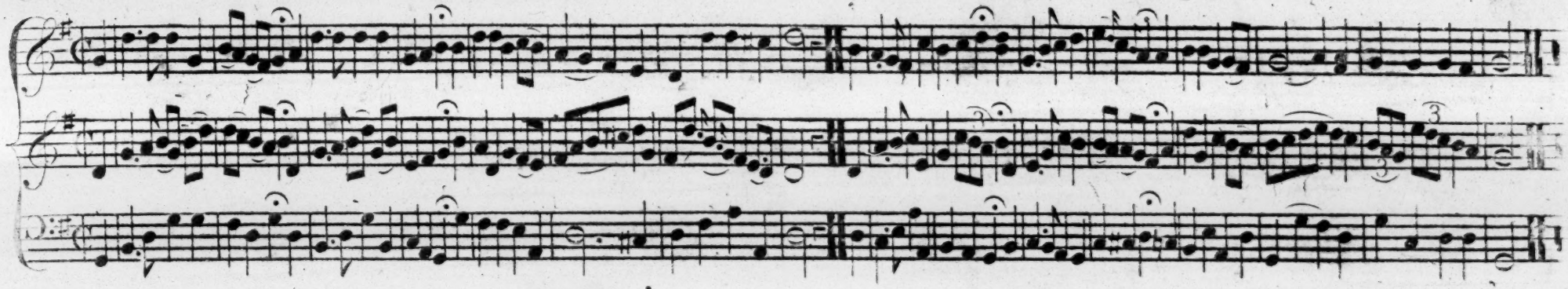
CLIII. GROVE. P. M. ♯ 4 6⁸ & 2 8⁸



CLIV. GREENWICH NEW. P. M. ♯ 4 6⁸ & 2 8⁸

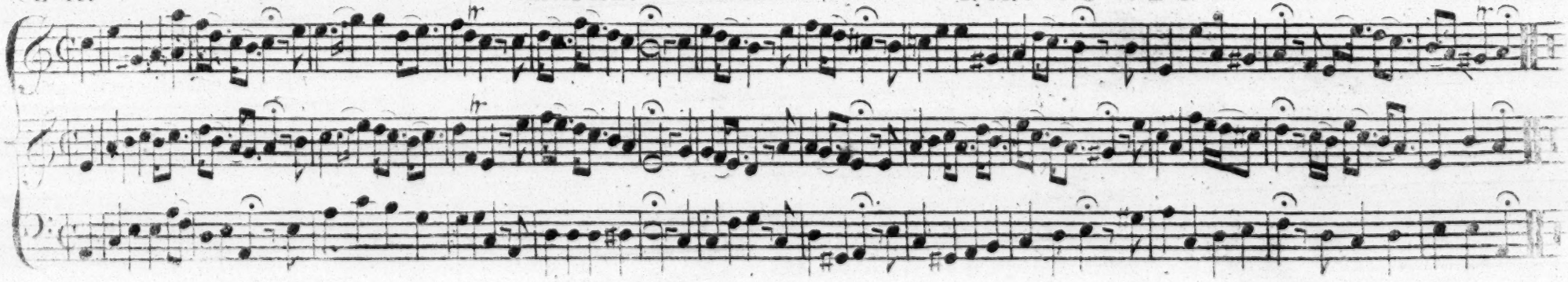


CLV. MUSICIANS. P. M. ♯ 4 8^s & 2 6^s

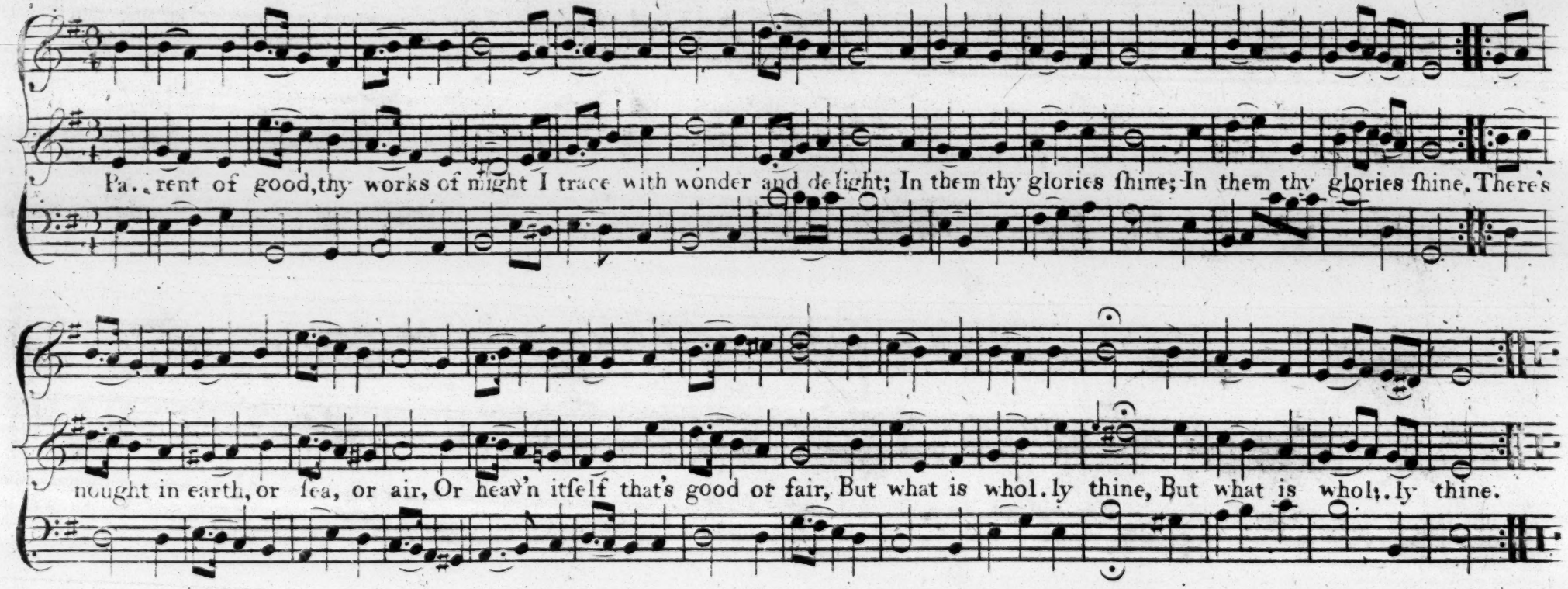


CLVI. PAWSON's P. M. ♯ 4 8^s & 2 6^s

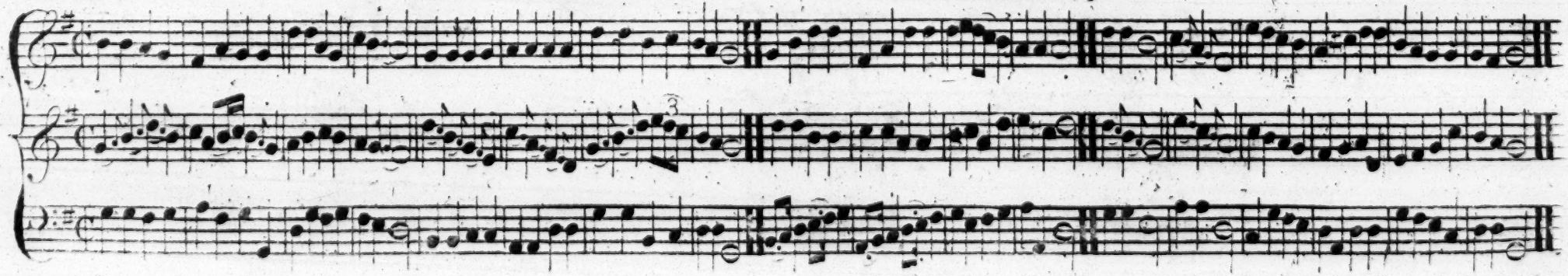
CLVII. CHAPEL. P. M. ♭ 4 8^s & 2 6^s



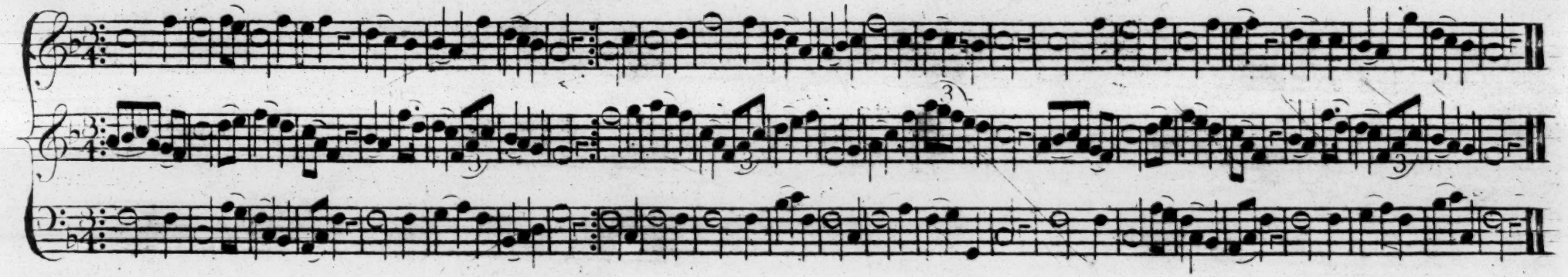
CLVIII. SHARON. P. M. ♭ 4 8s & 2 6s



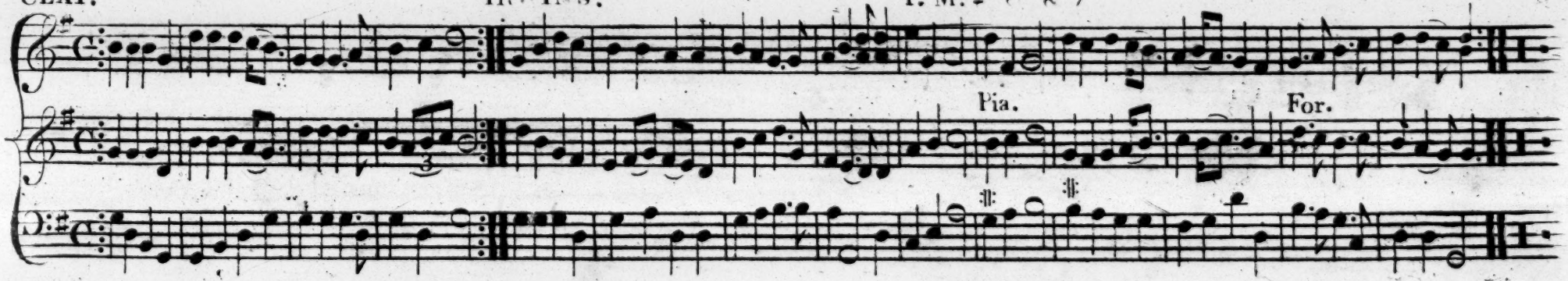
CLIX. INVERNESS. P. M. ♯ 8 & 7s



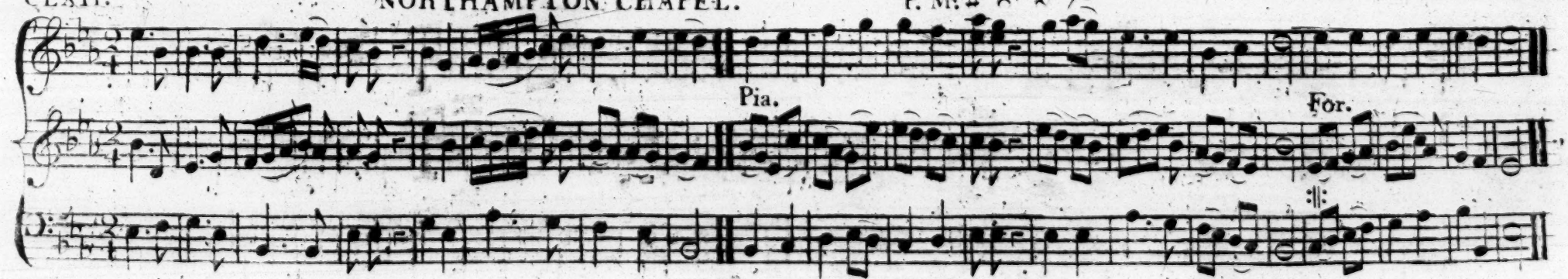
CLX EBENEZER. P. M. ♭ 8s & 7s



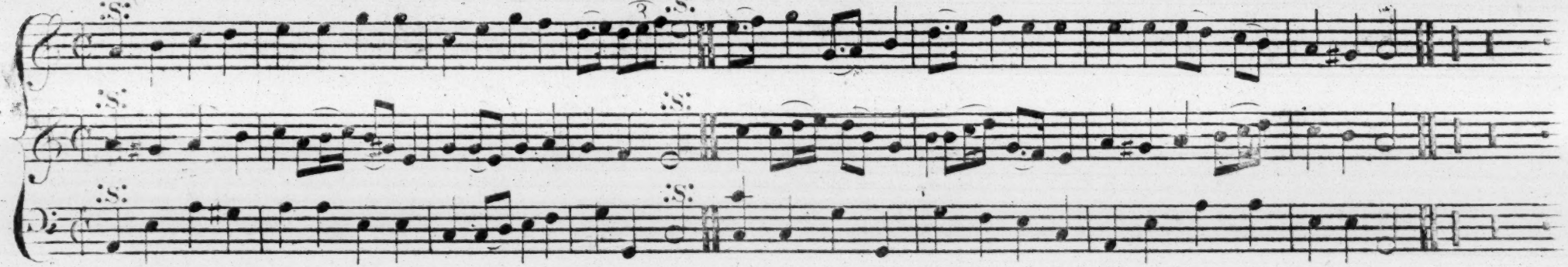
CLXI. IRWIN's. P. M. ♯ 8s & 7s



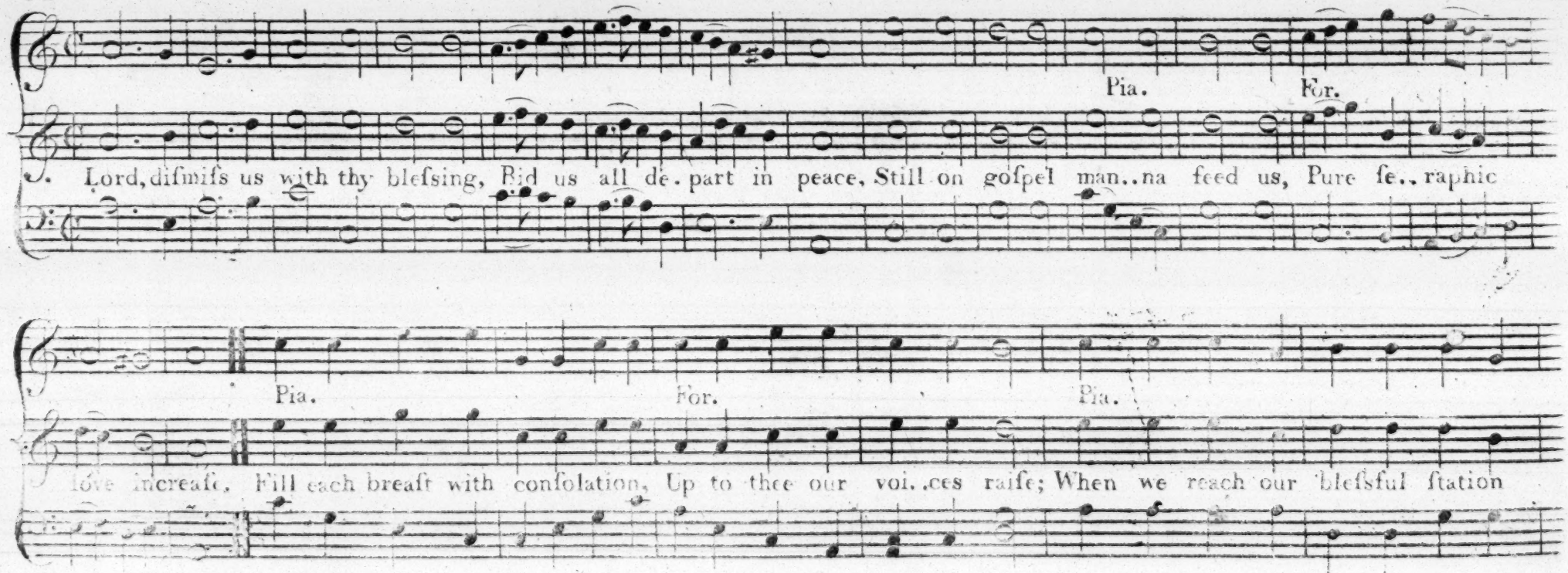
CLXII. NORTHAMPTON CHAPEL. P. M. ♯ 8s & 7s

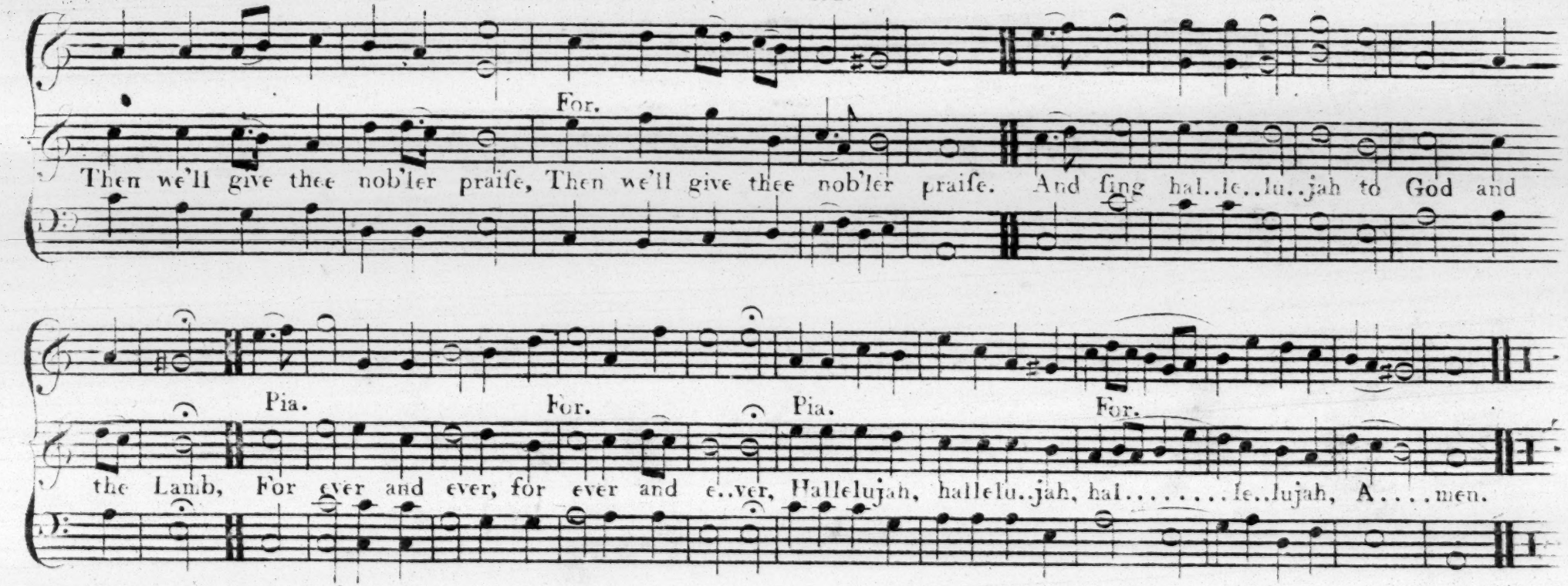


CLXIII. JORDAN. P. M. ♭ 8^s & 7^s

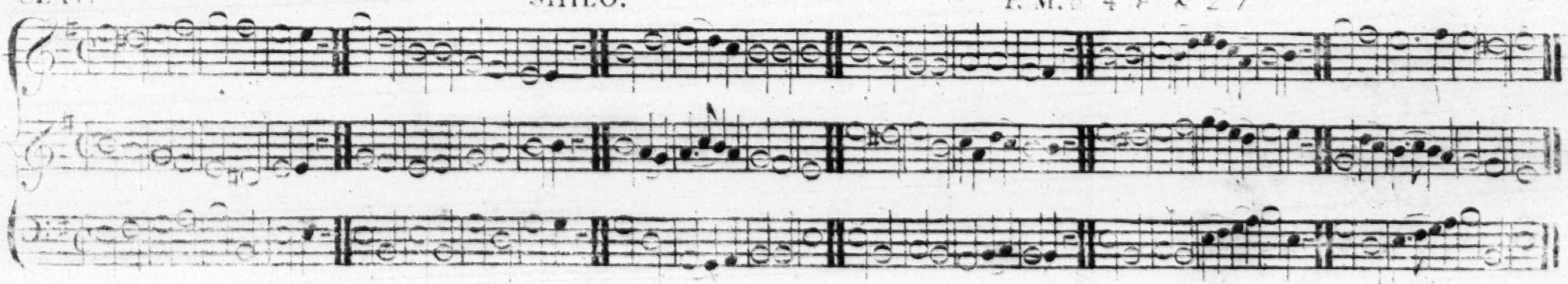


CLXIV. DISMISSION. P. M. ♭ 8^s & 7^s

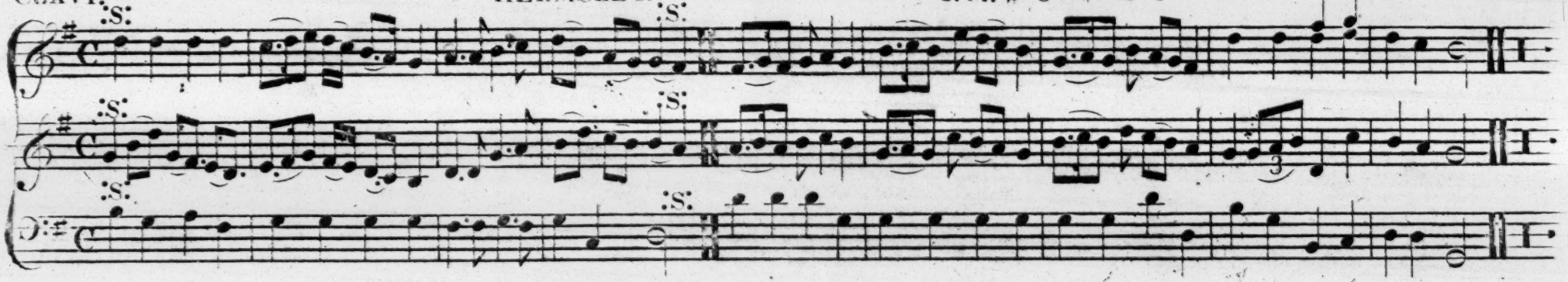




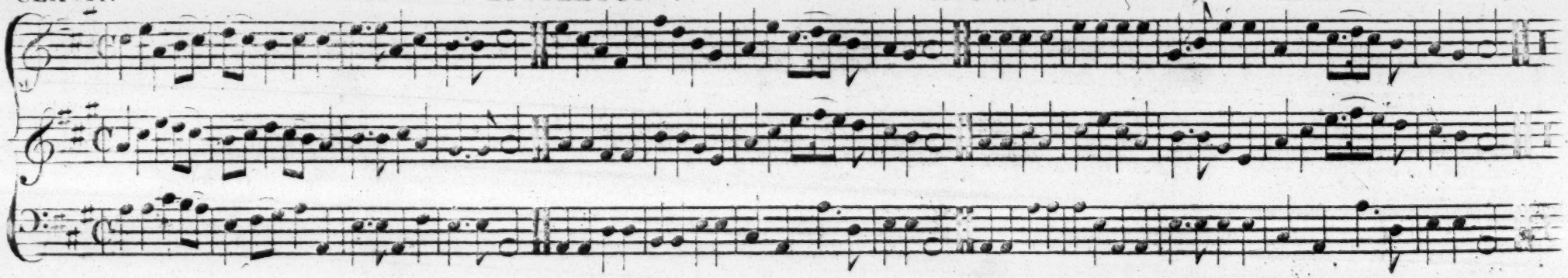
CLXV. SHILO. P. M. 5 4 8^8 & 2 7^8



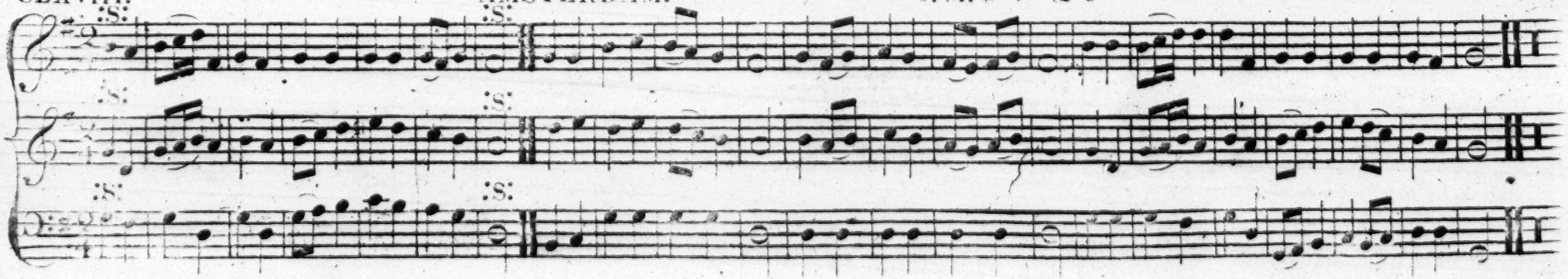
CLXVI. HELMSLEY. P. M. ♯ 8^s 7^s & 4^s



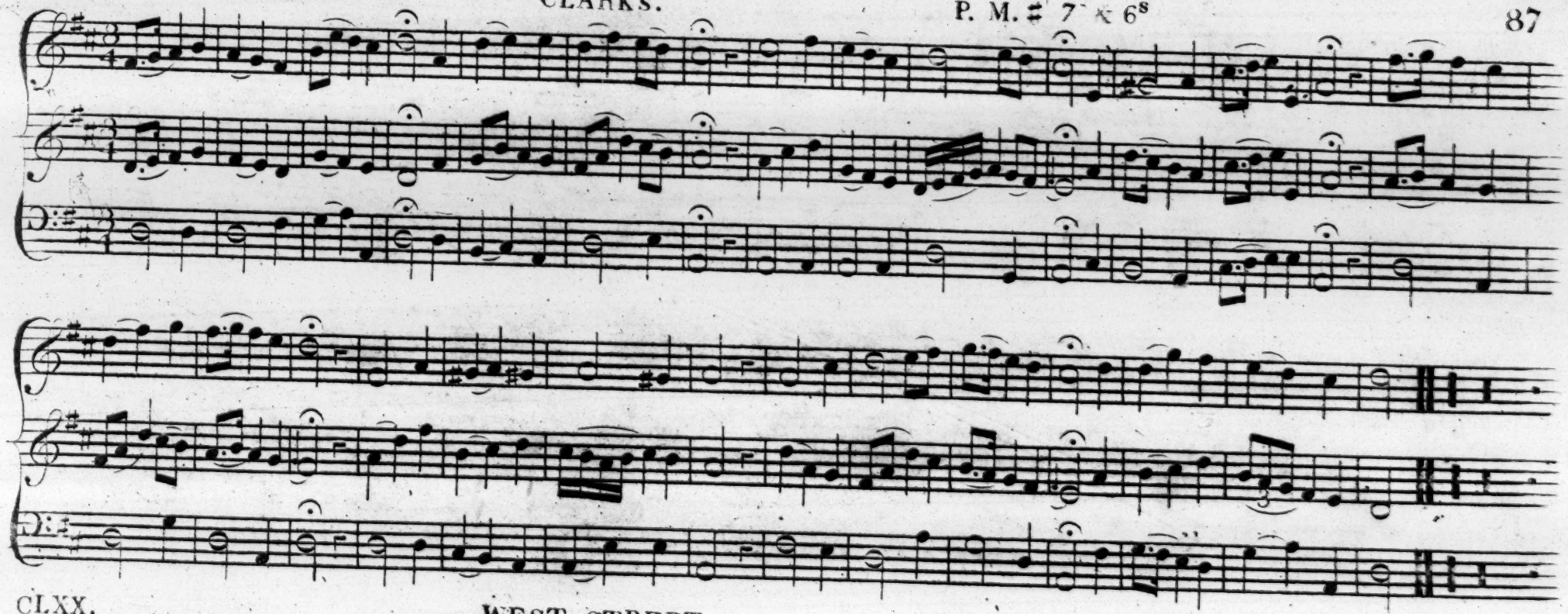
CLXVII. LITTLETON's. P. M. ♯ 8^s 7^s & 4^s



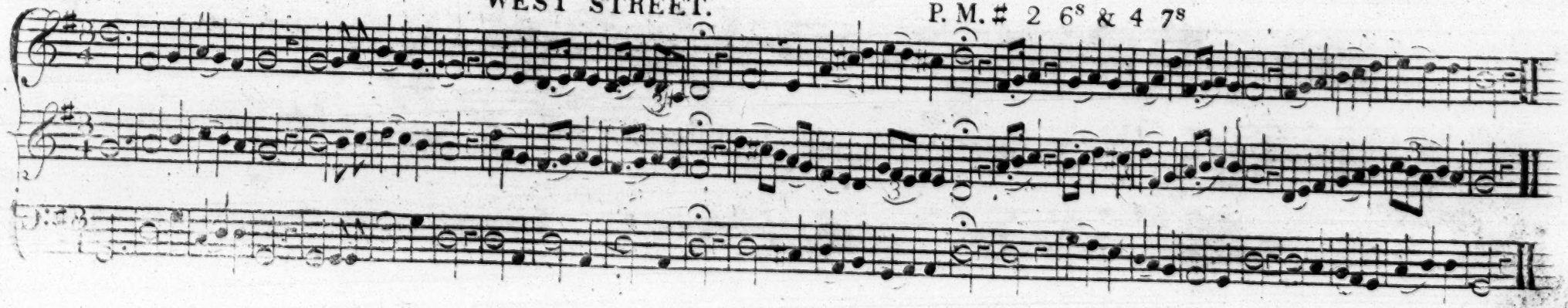
CLXVIII. AMSTERDAM. P. M. ♯ 7^s & 6^s



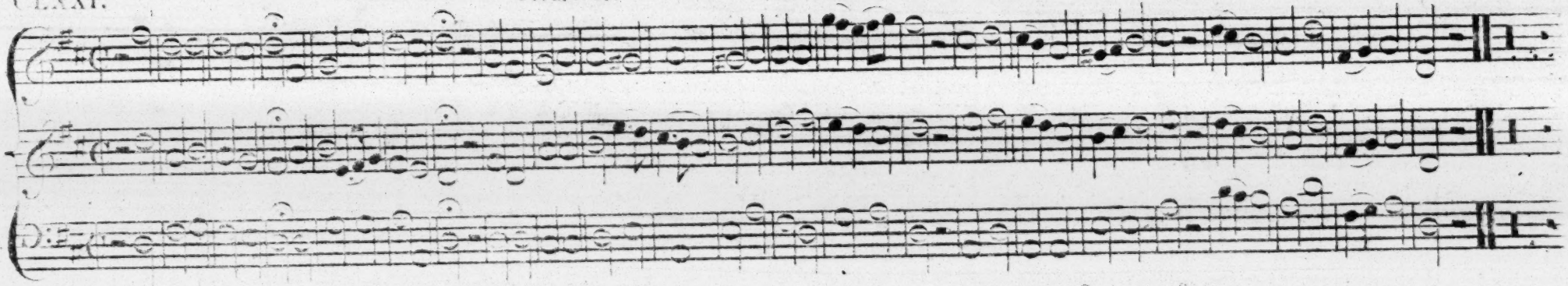
CLXIX. CLARK's. P. M. ♯ 7 & 6[8]



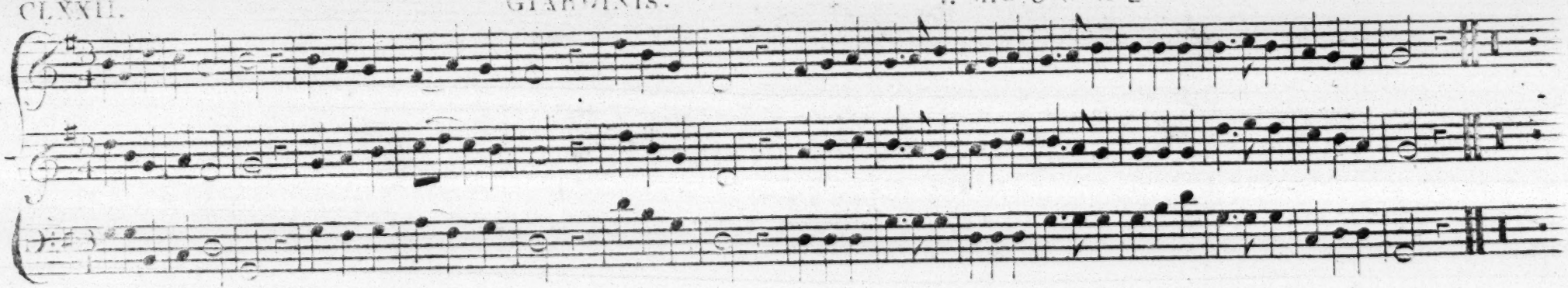
CLXX. WEST STREET. P. M. ♯ 2 6[8] & 4 7[8]



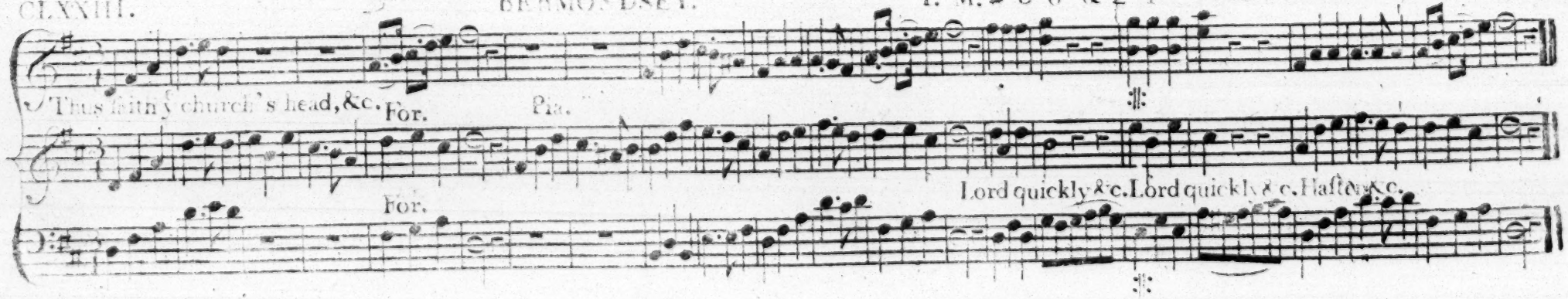
CLXXI. IRENE. P. M. ♯ 2 6^8 & 4 7^8



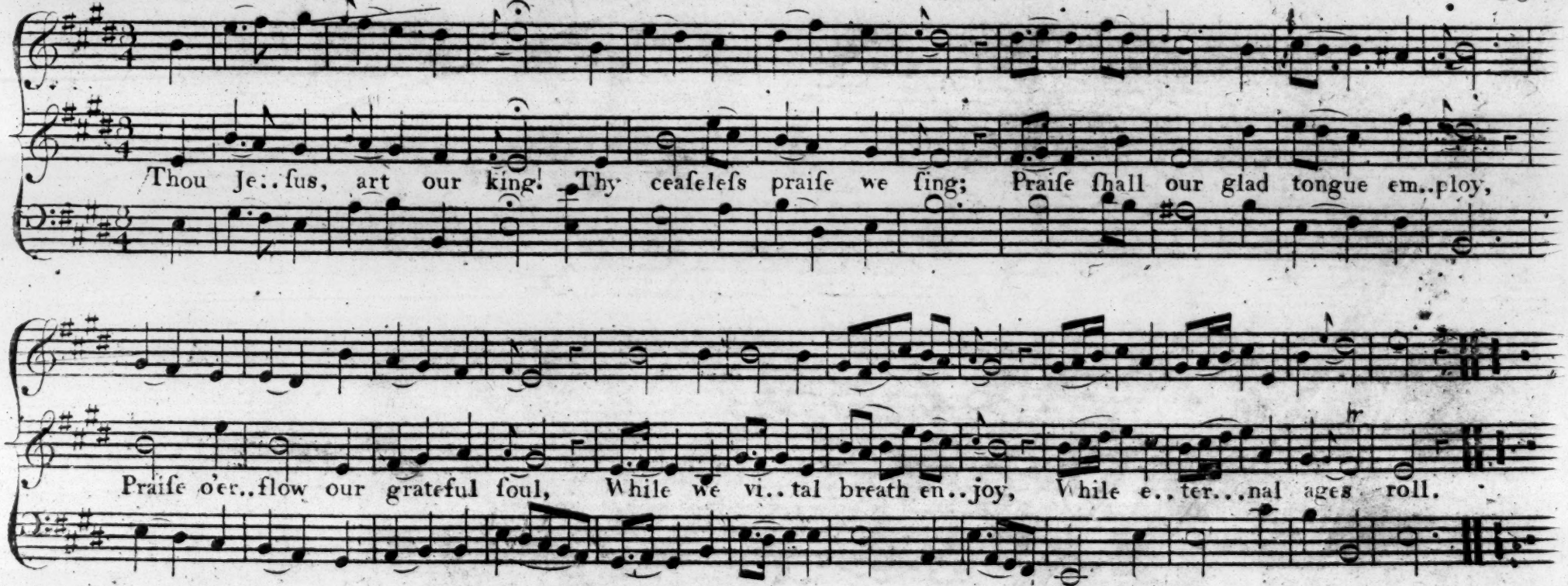
CLXXII. GIARDINIS. L. M. ♯ 5 6^8 & 2 4^8



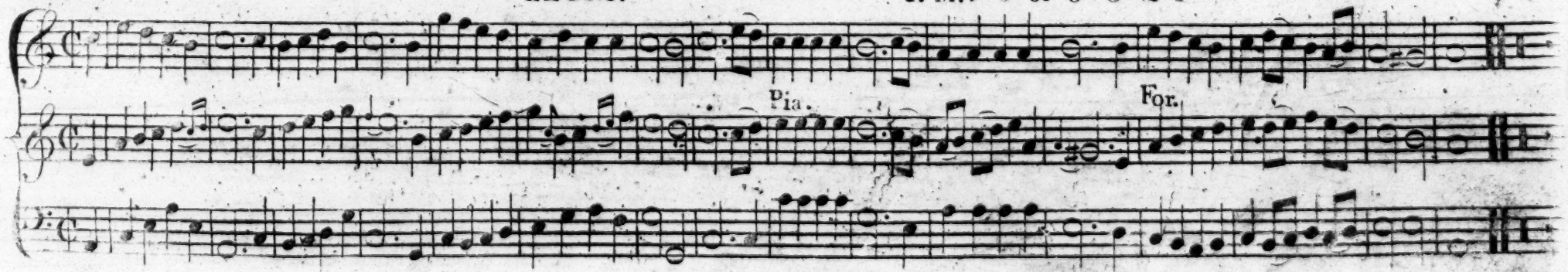
CLXXIII. BERMONDSEY. P. M. ♯ 5 6^8 & 2 4^8



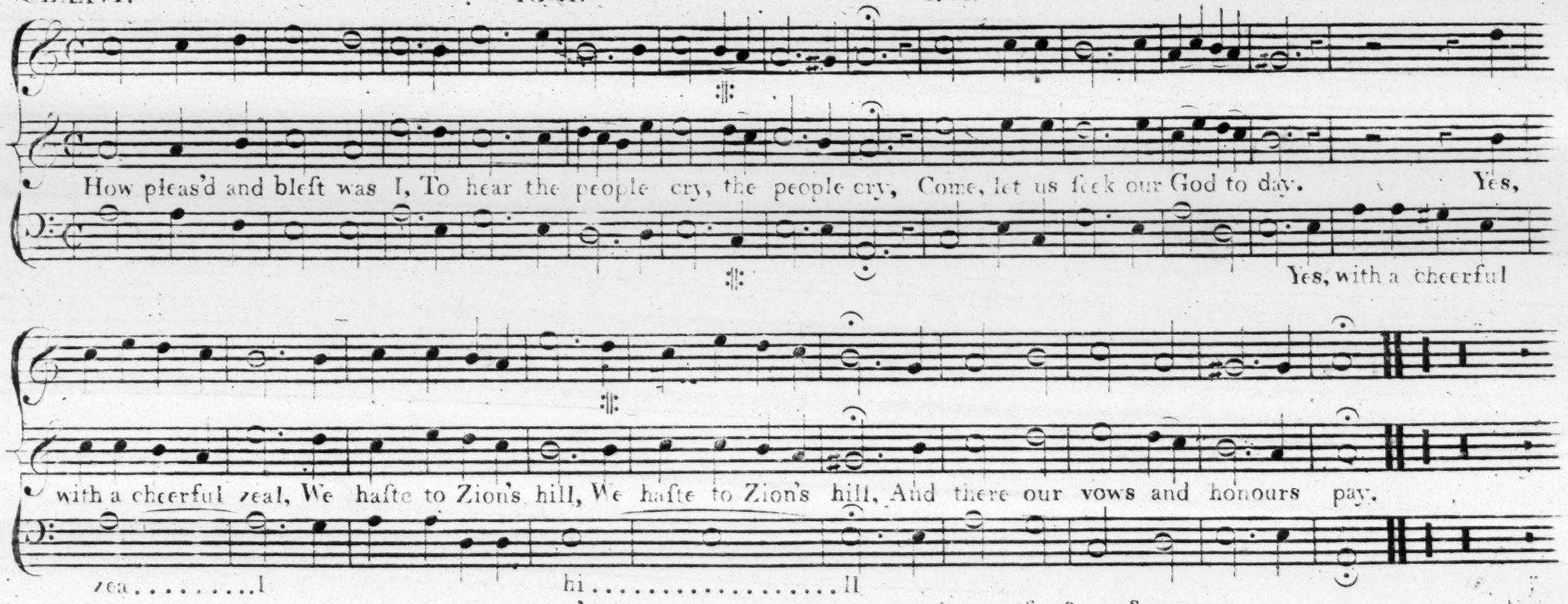
CLXXIV. PEWSEY. P. M. ♯ 2 6^s & 4 7^s



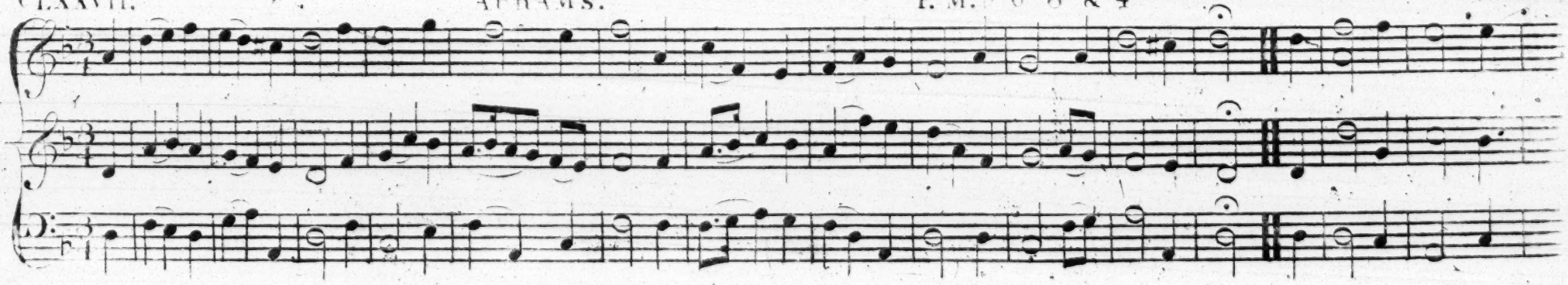
CLXXV. LEONI. P. M. ♭ 6^s or 6^s 8^s & 4^s

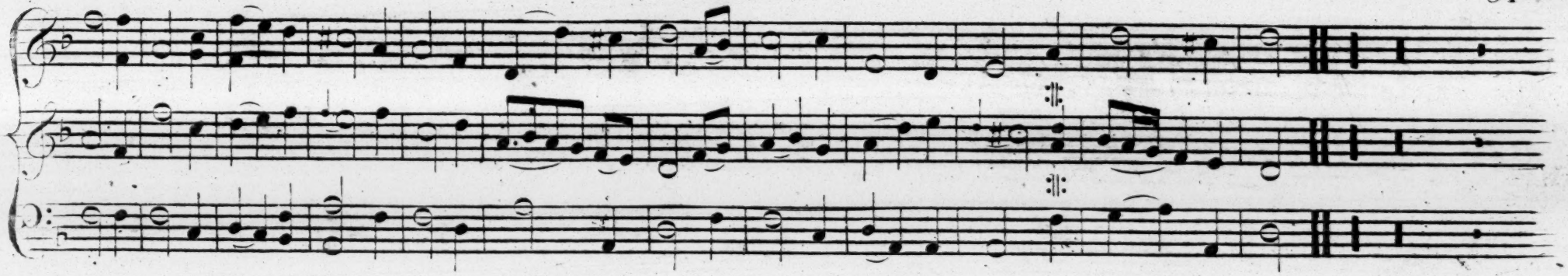


CLXXVI. WIGAN P. M. 5 4 6^8 & 2 8^8

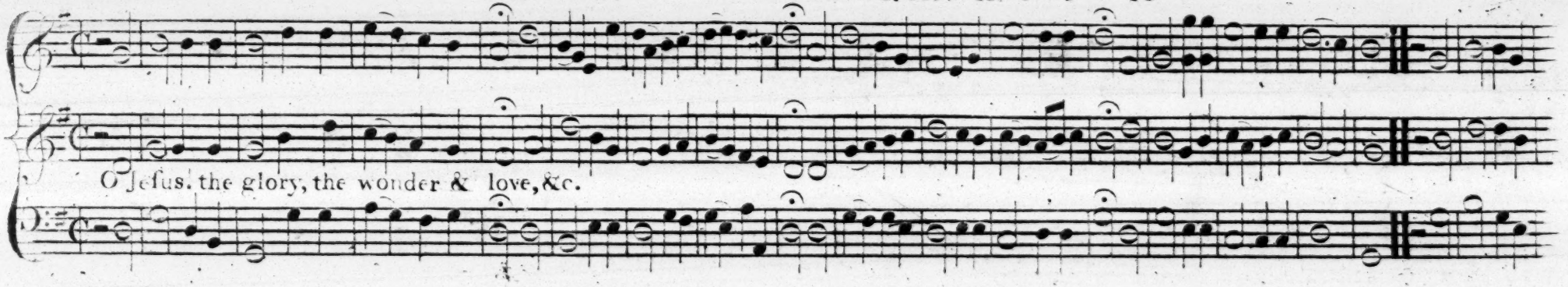


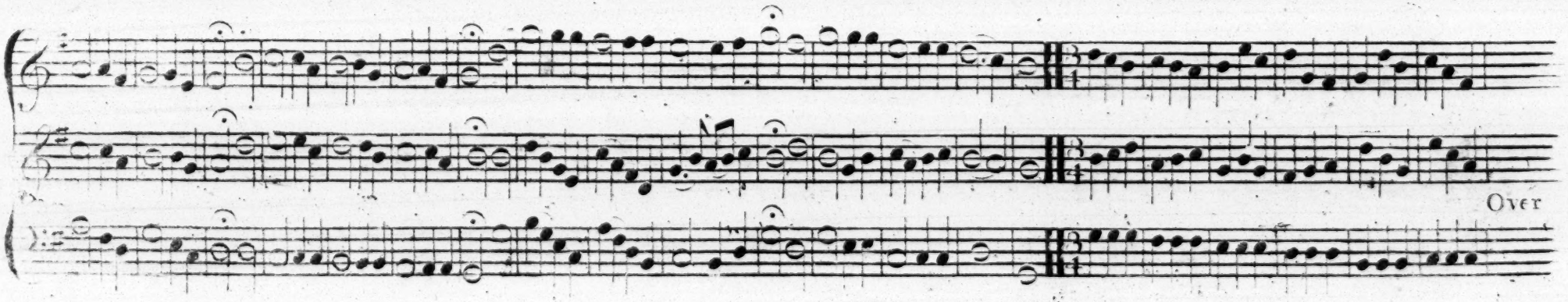
CLXXVII. ABRAM's. P. M. 6^8 8^8 & 4^8



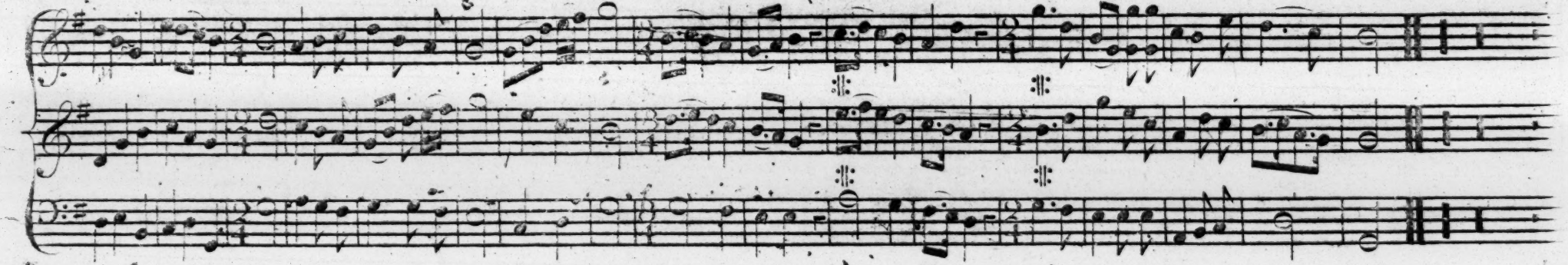


CLXXVIII. BOYD's. P. M. ♯ II^{s} 6^{s} 9^{s} & 10^{s}

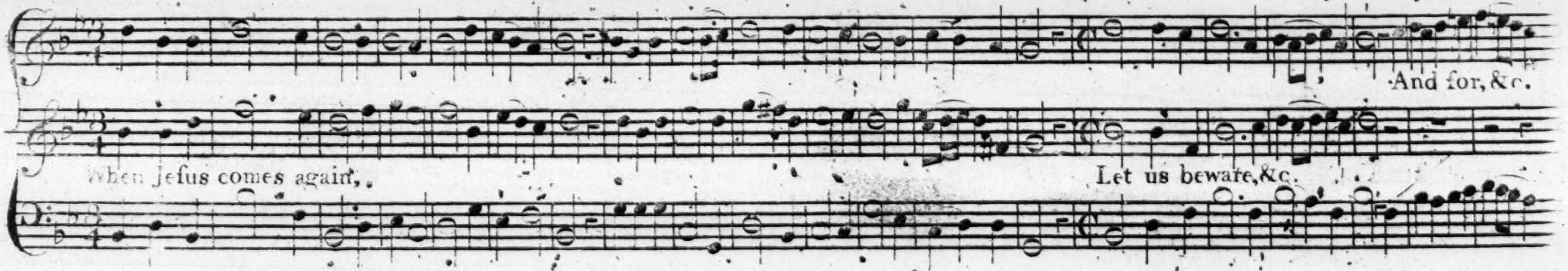


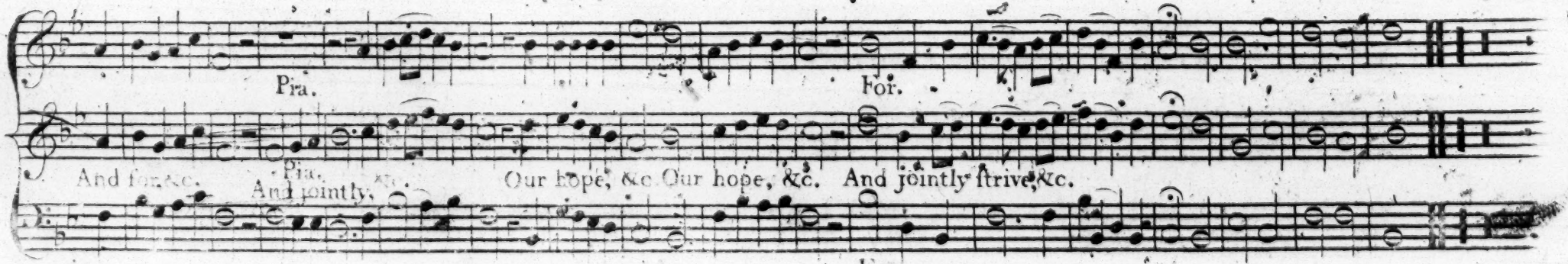


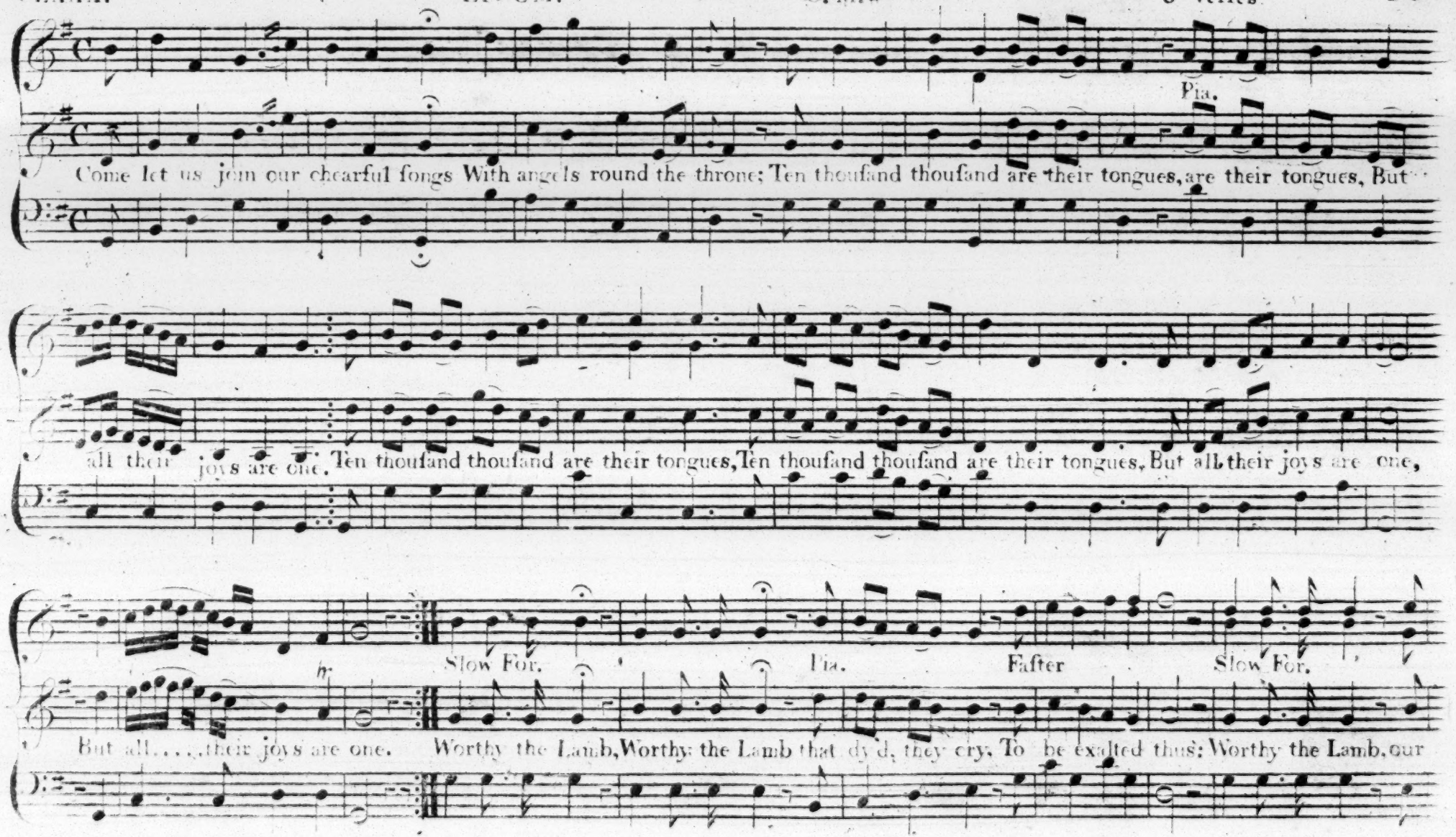
BOYD's Continued.



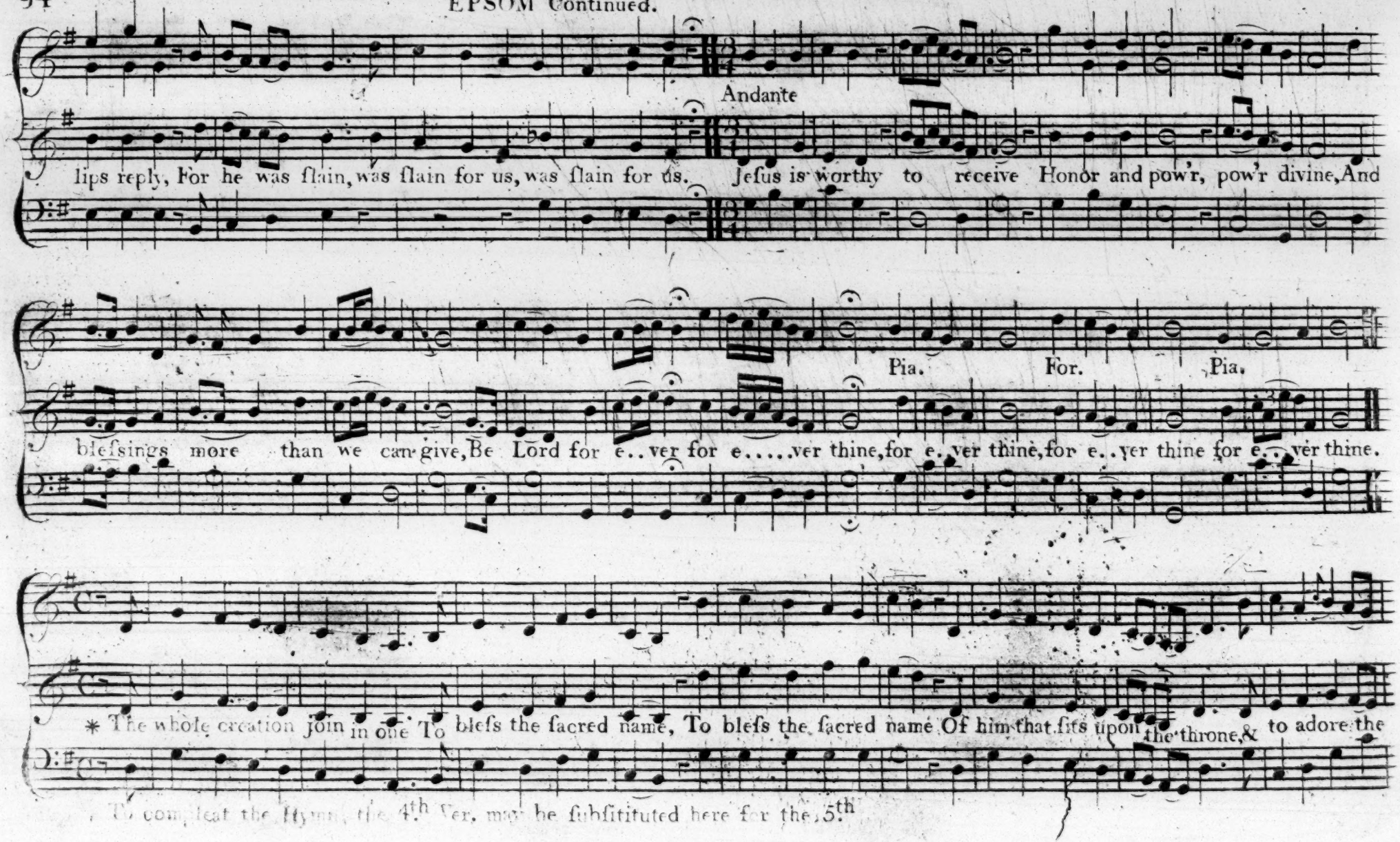
CLXXIX. CONFIDENCE. P. M. ♯ 6s 8s & 4s By Rd Taylor.





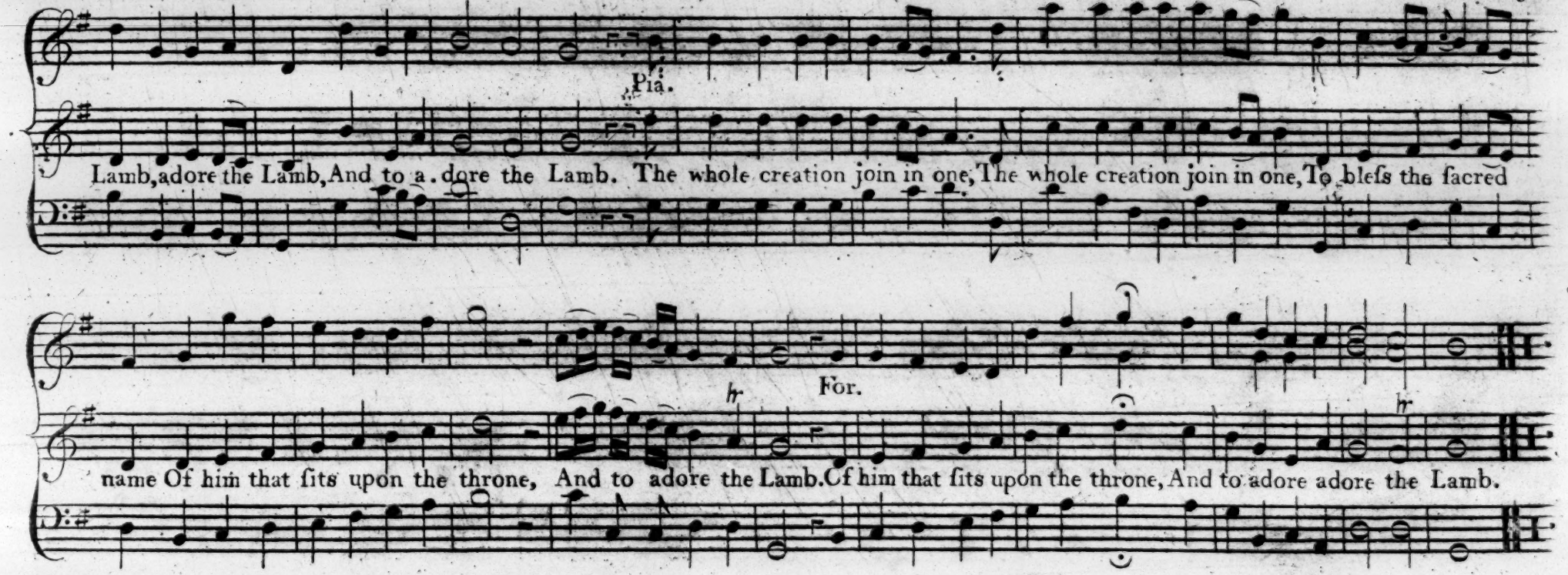

Pia.
Come let us join our chearful ſongs With angels round the throne; Ten thouſand thouſand are their tongues, are their tongues, But
all their joys are one. Ten thouſand thouſand are their tongues, Ten thouſand thouſand are their tongues, But all their joys are one,
Slow For. Pia. Faſter Slow For.
But all.... their joys are one. Worthy the Lamb, Worthy the Lamb that dy'd, they cry, To be exalted thus; Worthy the Lamb, our

EPSOM Continued.



* To compleat the Hymn, the 4th Ver. may be ſubſtituted here for the 5th

EPSOM Continued.



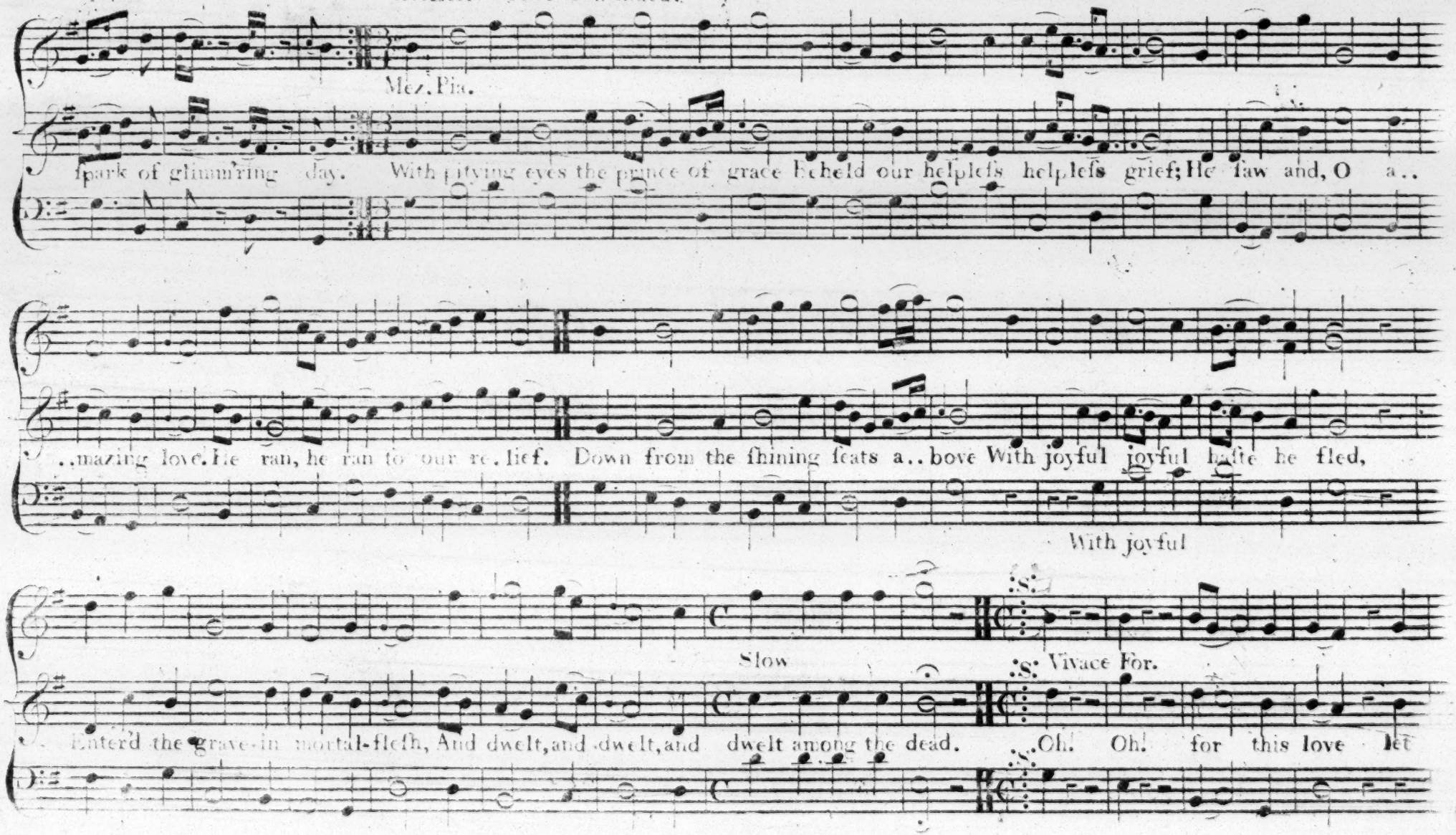
CLXXXI

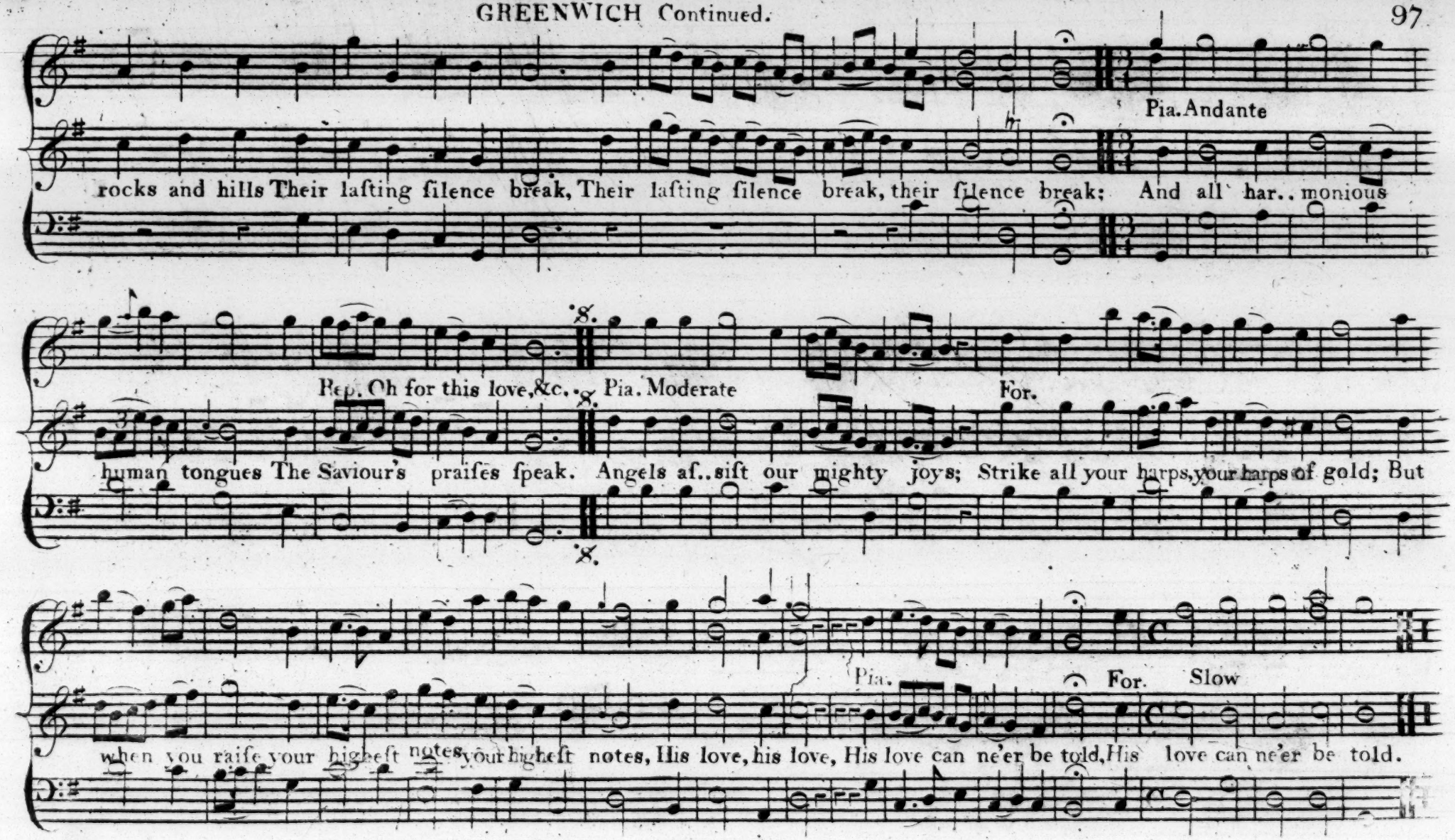
GREENWICH.

C. M. ♯

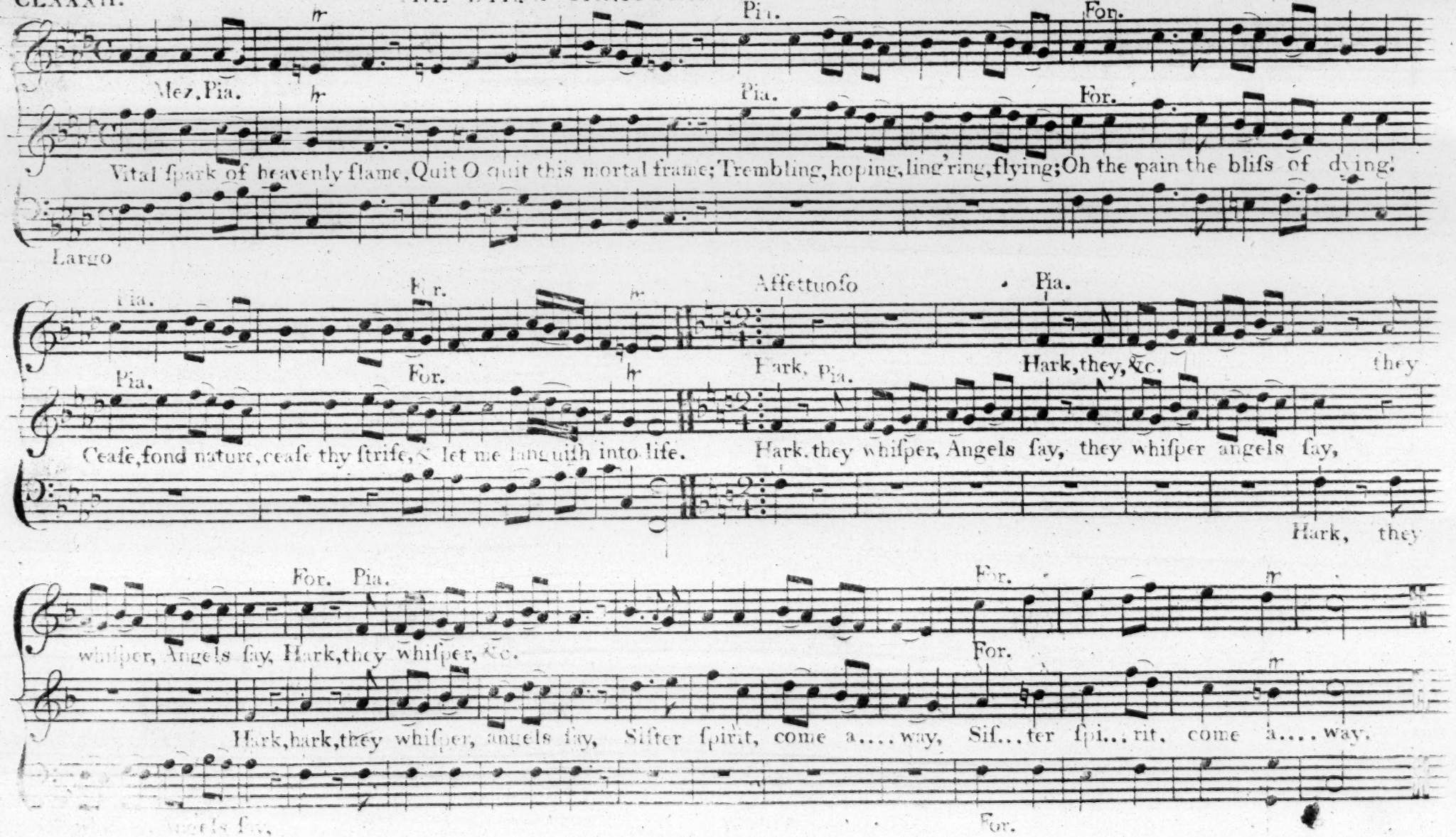
5 Verſes.

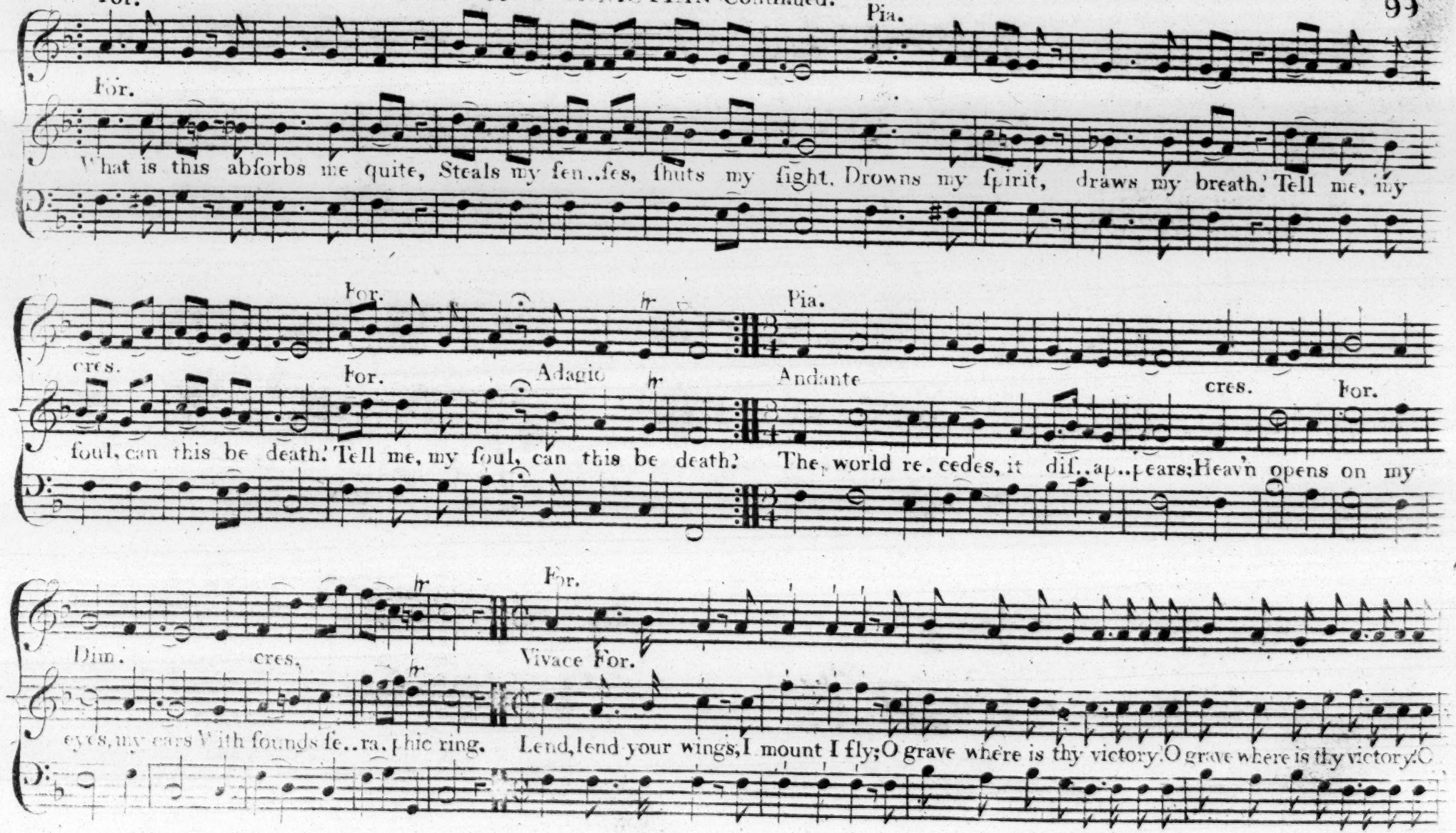
GREENWICH Continued.



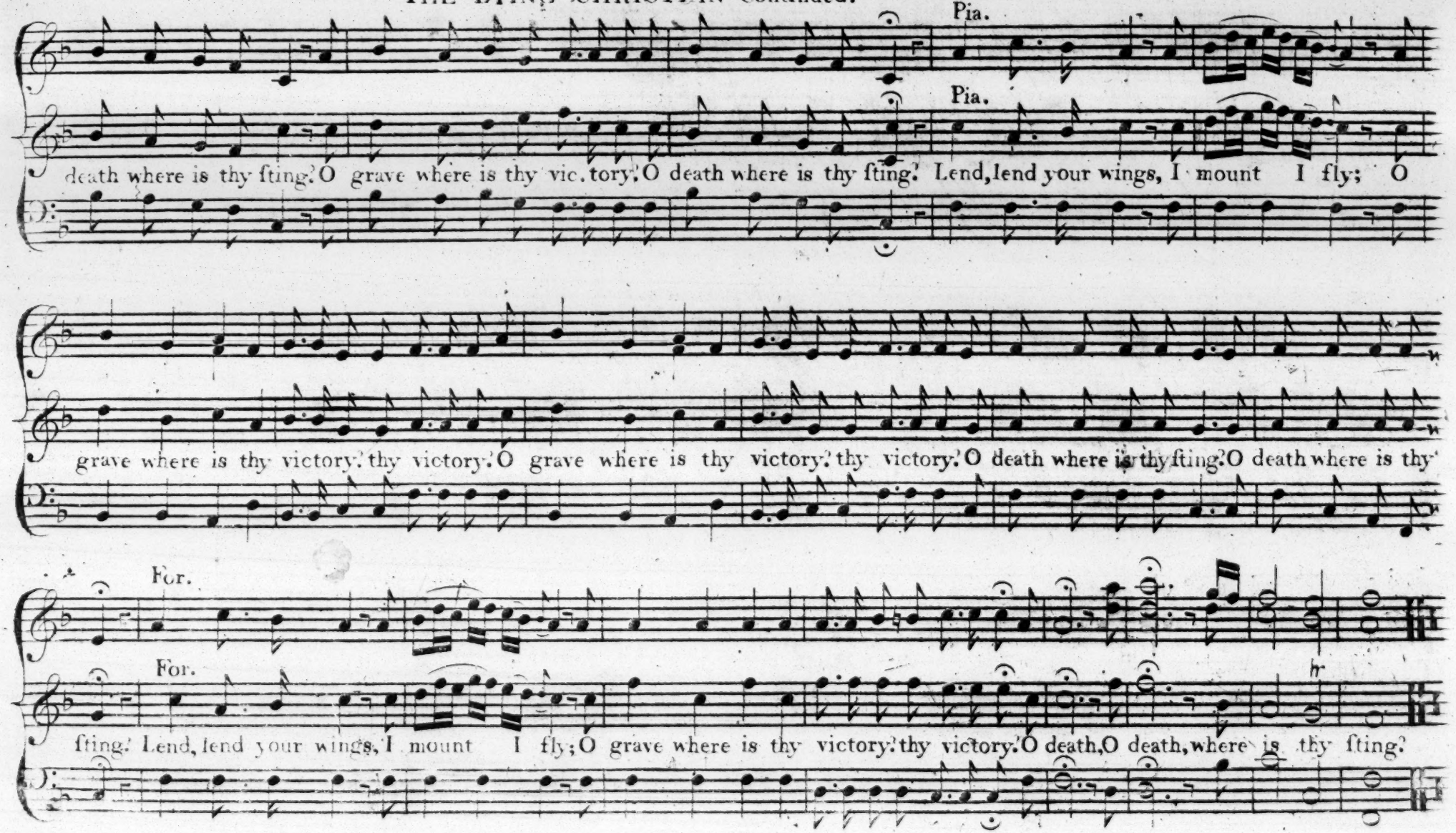

Pia. Andante
rocks and hills Their laſting ſilence break, Their laſting ſilence break, their ſilence break; And all har.. monious
Rep. Oh for this love, &c..
Pia. Moderate
For.
human tongues The Saviour's praiſes ſpeak. Angels aſ..ſiſt our mighty joys; Strike all your harps, your harps of gold; But
Pia.
For. Slow
when you raiſe your higheſt notes, your higheſt notes, His love, his love, His love can ne'er be told, His love can ne'er be told.

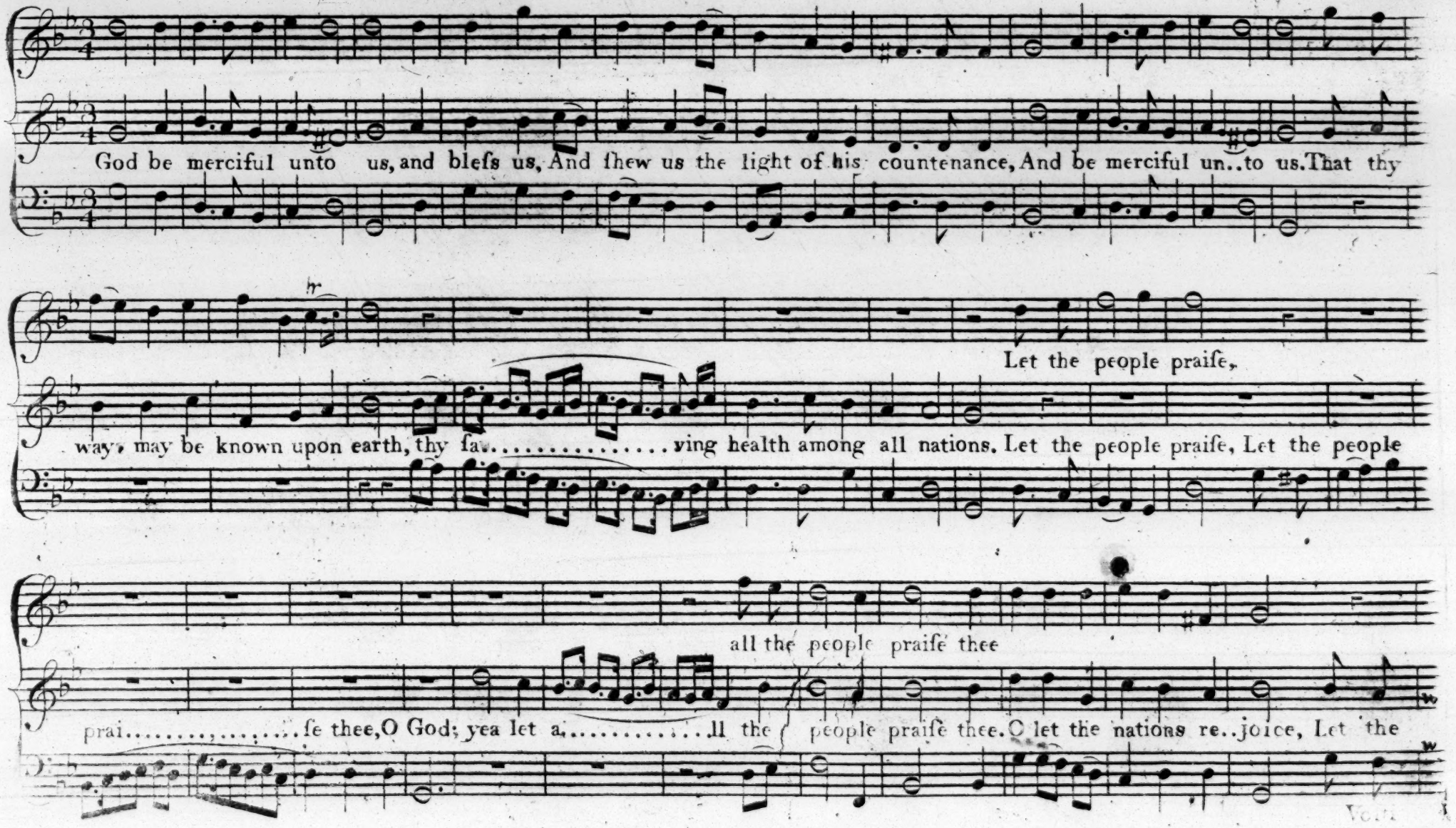
CLXXXII. THE DYING CHRISTIAN. P.M. ♭♭ ♯ 7^s 8^s & 6^s

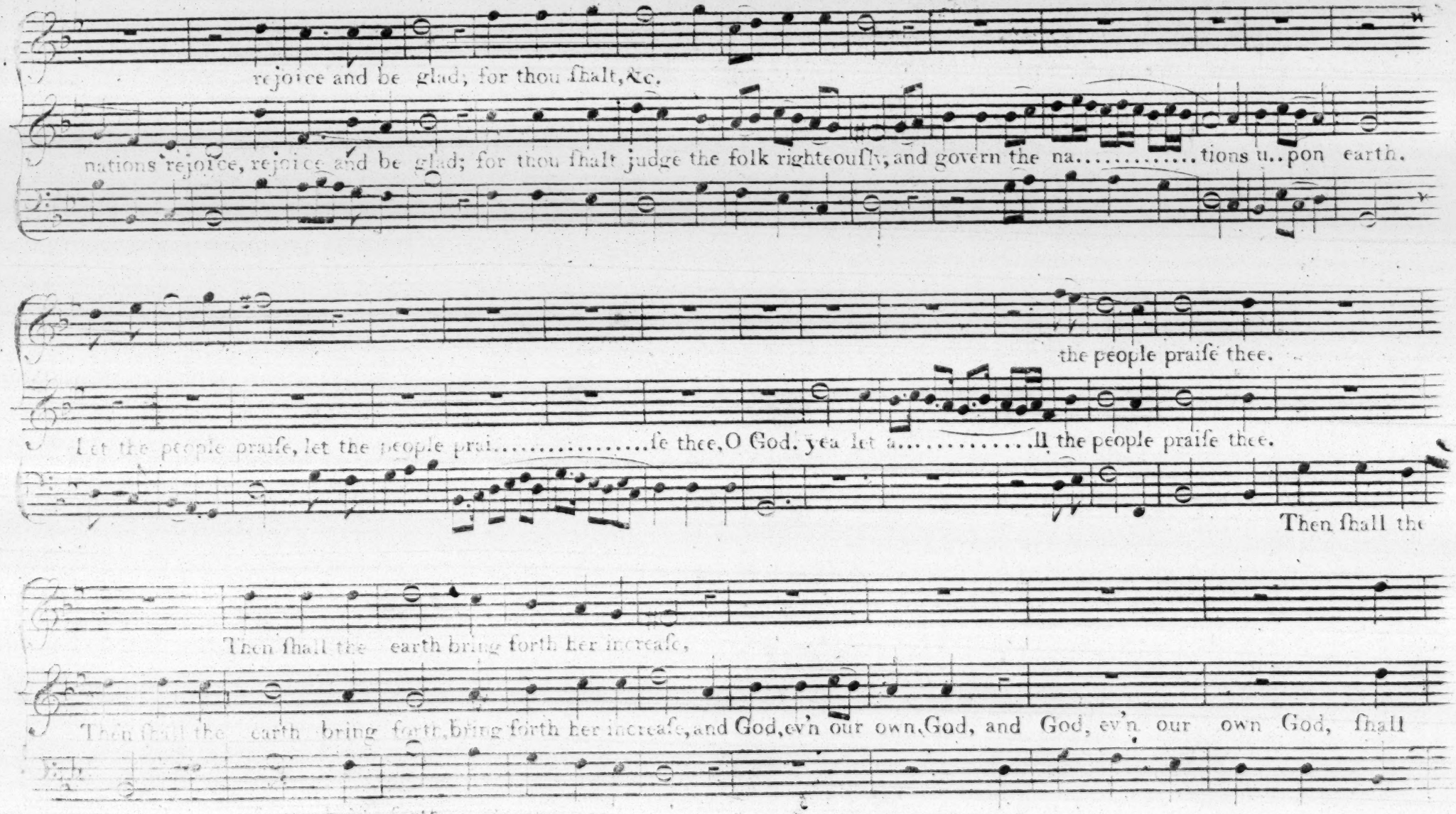


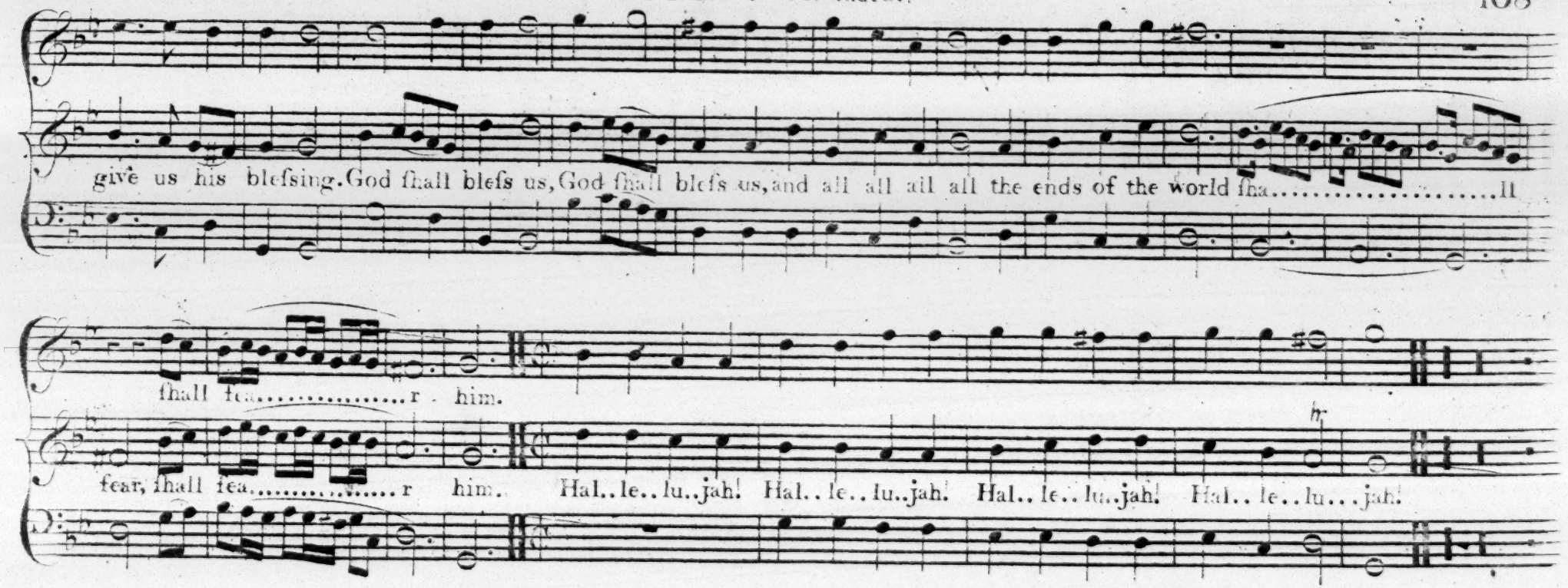

For.
Pia.
For.
What is this abſorbs me quite, Steals my ſen..ſes, ſhuts my ſight, Drowns my ſpirit, draws my breath? Tell me, my
For.
Pia.
cres.
For.
Adagio
Andante
cres.
For.
ſoul, can this be death? Tell me, my ſoul, can this be death? The world re. cedes, it diſ..ap..pears; Heav'n opens on my
For.
Dim.
cres.
Vivace For.
eyes, my ears With ſounds ſe..ra..phic ring. Lend, lend your wings, I mount I fly; O grave where is thy victory. O grave where is thy victory. O

THE DYING CHRISTIAN Continued.

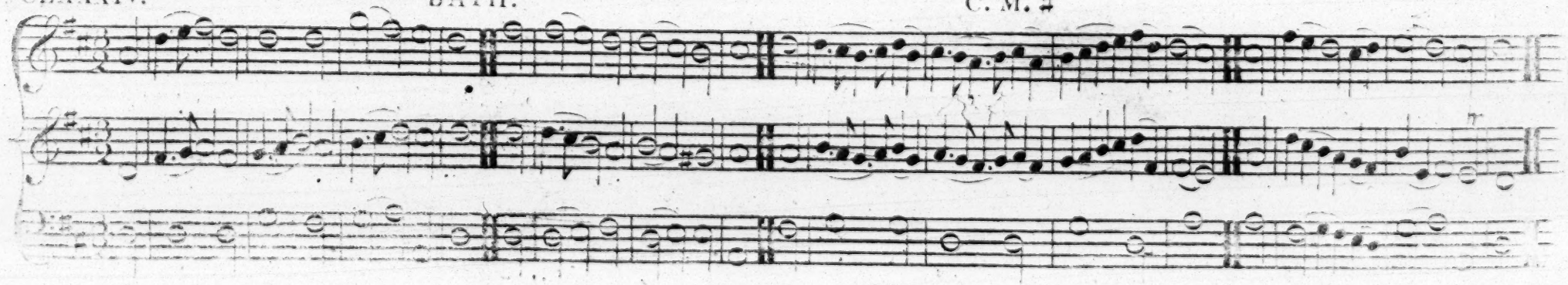



God be merciful unto us, and bleſs us, And ſhew us the light of his countenance, And be merciful un..to us. That thy
Let the people praiſe,
way, may be known upon earth, thy ſa.....ving health among all nations. Let the people praiſe, Let the people
all the people praiſe thee
prai.....ſe thee, O God; yea let a.....ll the people praiſe thee. O let the nations re..joice, Let the

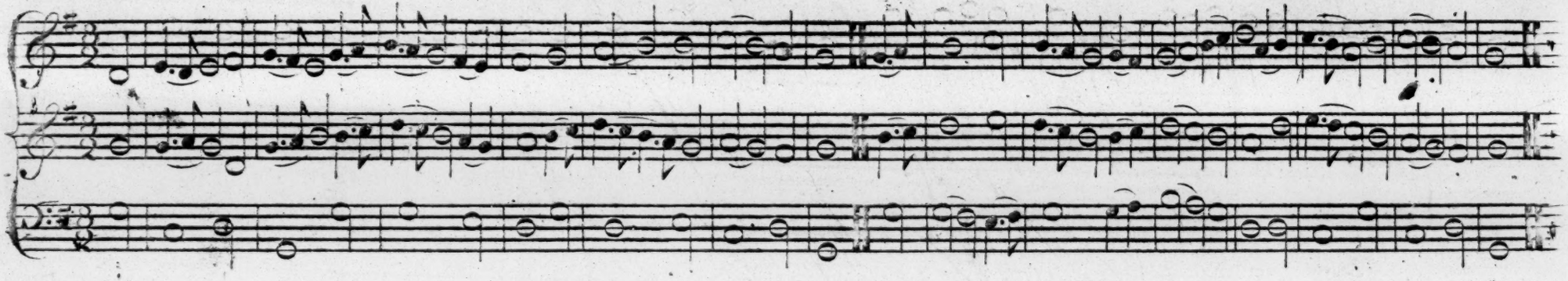

rejoice and be glad; for thou ſhalt, &c.
nations rejoice, rejoice and be glad; for thou ſhalt judge the folk righteouſly, and govern the na.....tions u..pon earth.
the people praiſe thee.
Let the people praiſe, let the people prai.....ſe thee, O God. yea let a.....ll the people praiſe thee.
Then ſhall the
Then ſhall the earth bring forth her increaſe,
Then ſhall the earth bring forth, bring forth her increaſe, and God, ev'n our own, God, and God, ev'n our own God, ſhall
bring forth, bring forth.



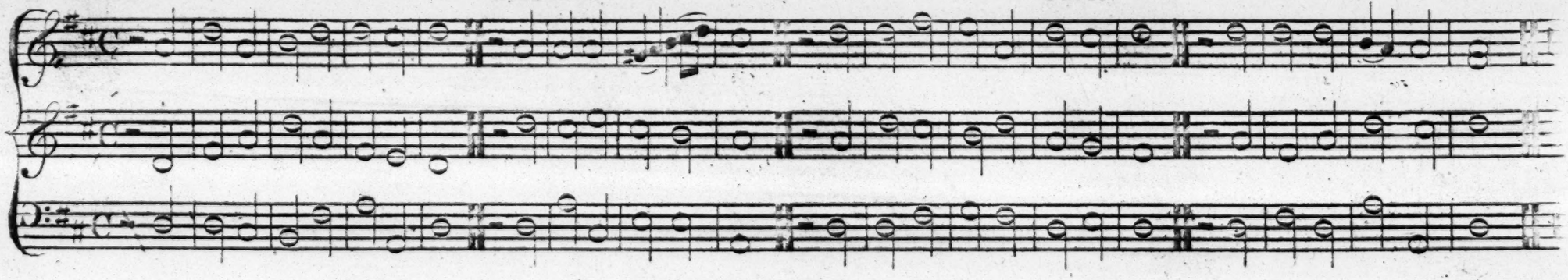
CLXXXIV. BATH. C. M. ♯



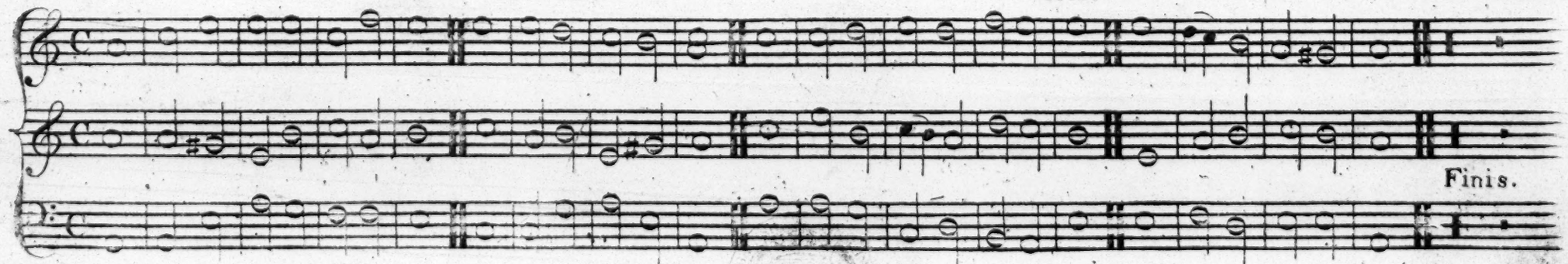
CLXXXV. GAINSBOROUGH. C.M.♯



CLXXXVI. LAURIESTON. C.M.♯

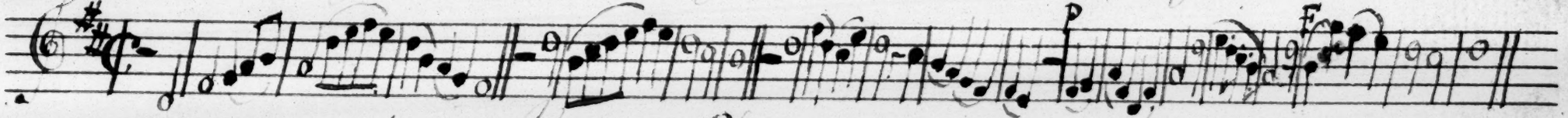


CLXXXVII. GRAY's. C.M.♭



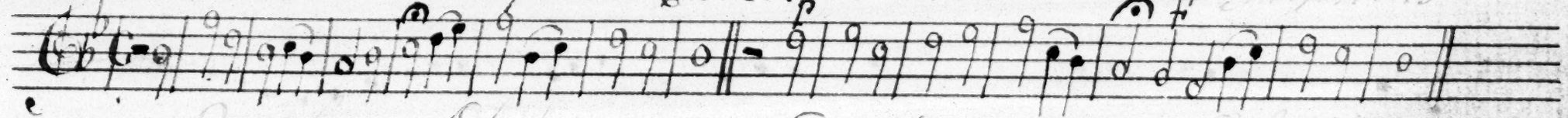
J. Johnson Sculp.t Edin.r

Mount Zion. Tenor. C. M. D. # Key.



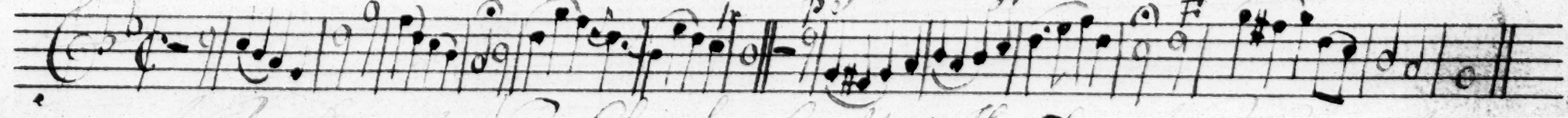
Mount Pleasant. C. M. A. Key 98 Psalm.

Stephens. C. M. 12th Psalm.

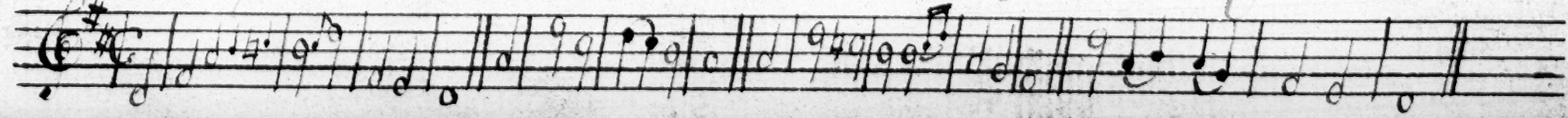


Chatham. C. M. 2 # Key.

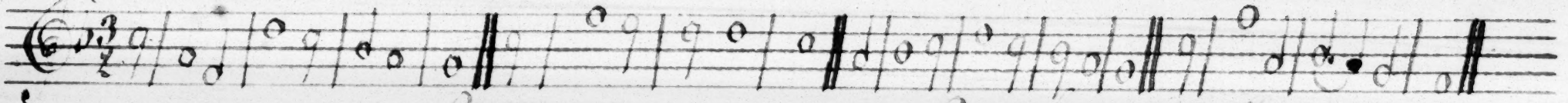
Shirley. C. M. 9 b Key.



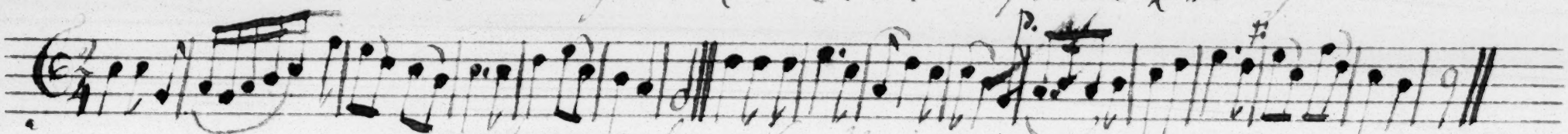
New Church. C. M. # Key 2.



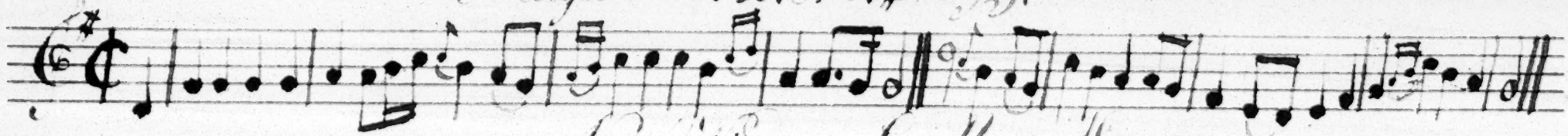
Bedford. C. M. F. ♯ Key. Bedford



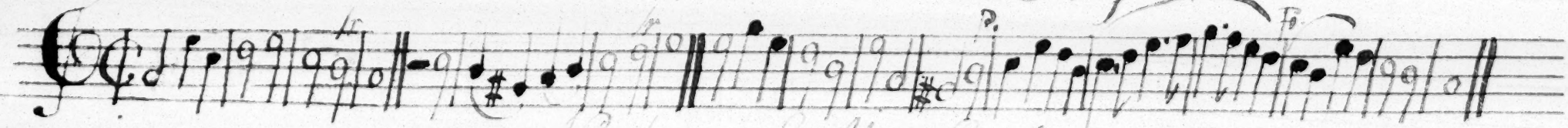
Broomsgrove. C. M. 26. Paraphase ♮ ♯ Key.



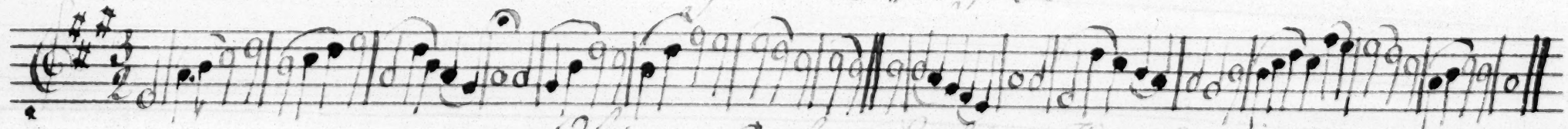
Magdalen. L. M. ♯ Key G.



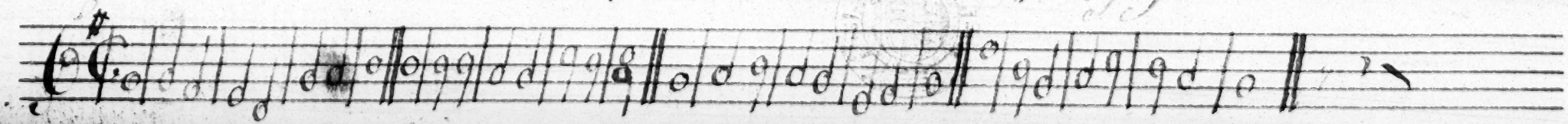
New Windsor. C. M. 5 Key a.



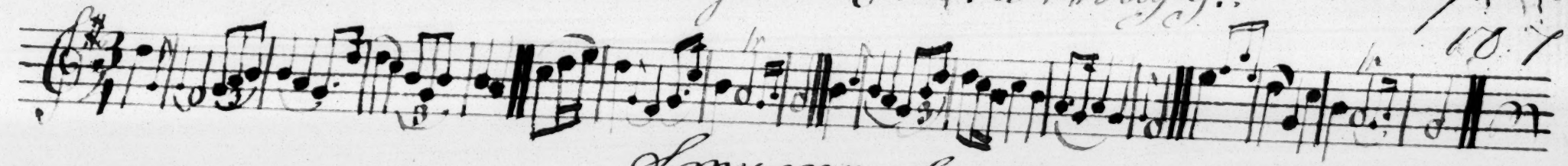
Newbury. L. M. ♯ Key A.



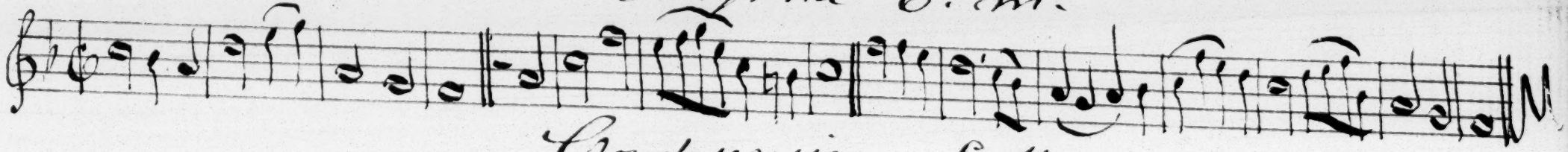
Old 100. Psalm. L. M. ♯ Key G.



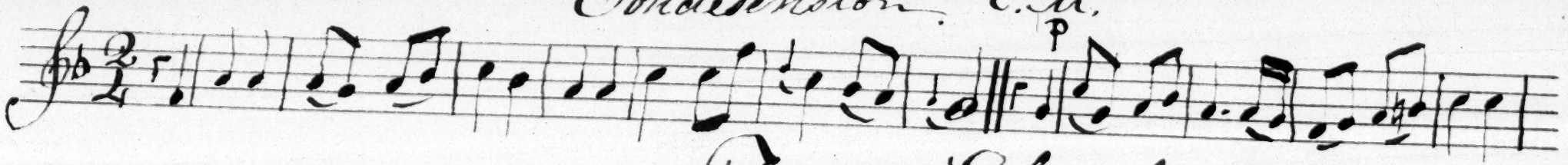
Mornington. C. M. & P. & Roy G.. Smyrna



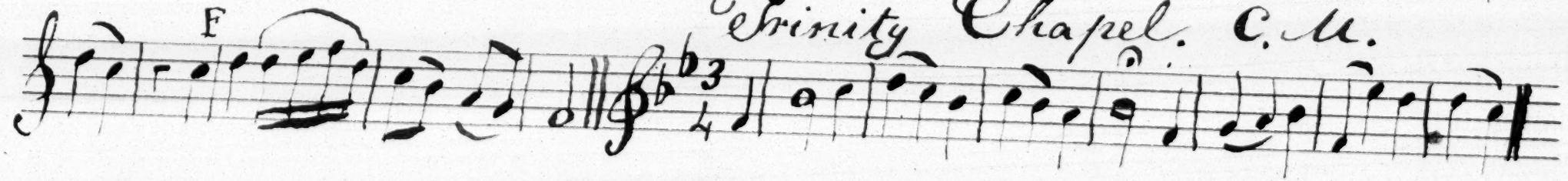
Smyrna C. M.

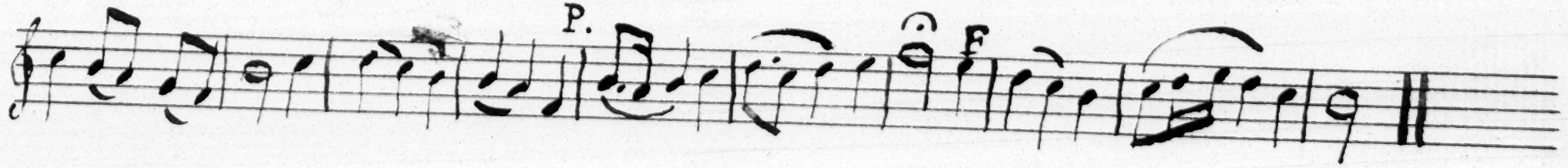


Condescension. C. M.

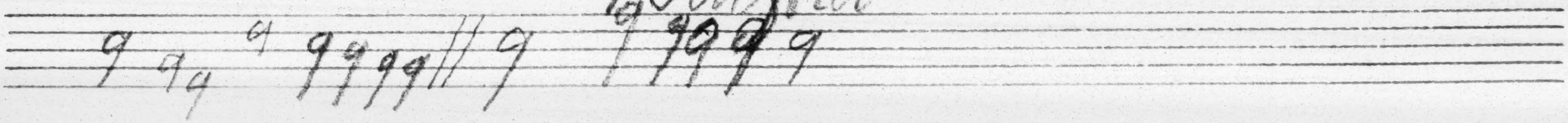


Trinity Chapel. C. M.





Bedford



Barrow